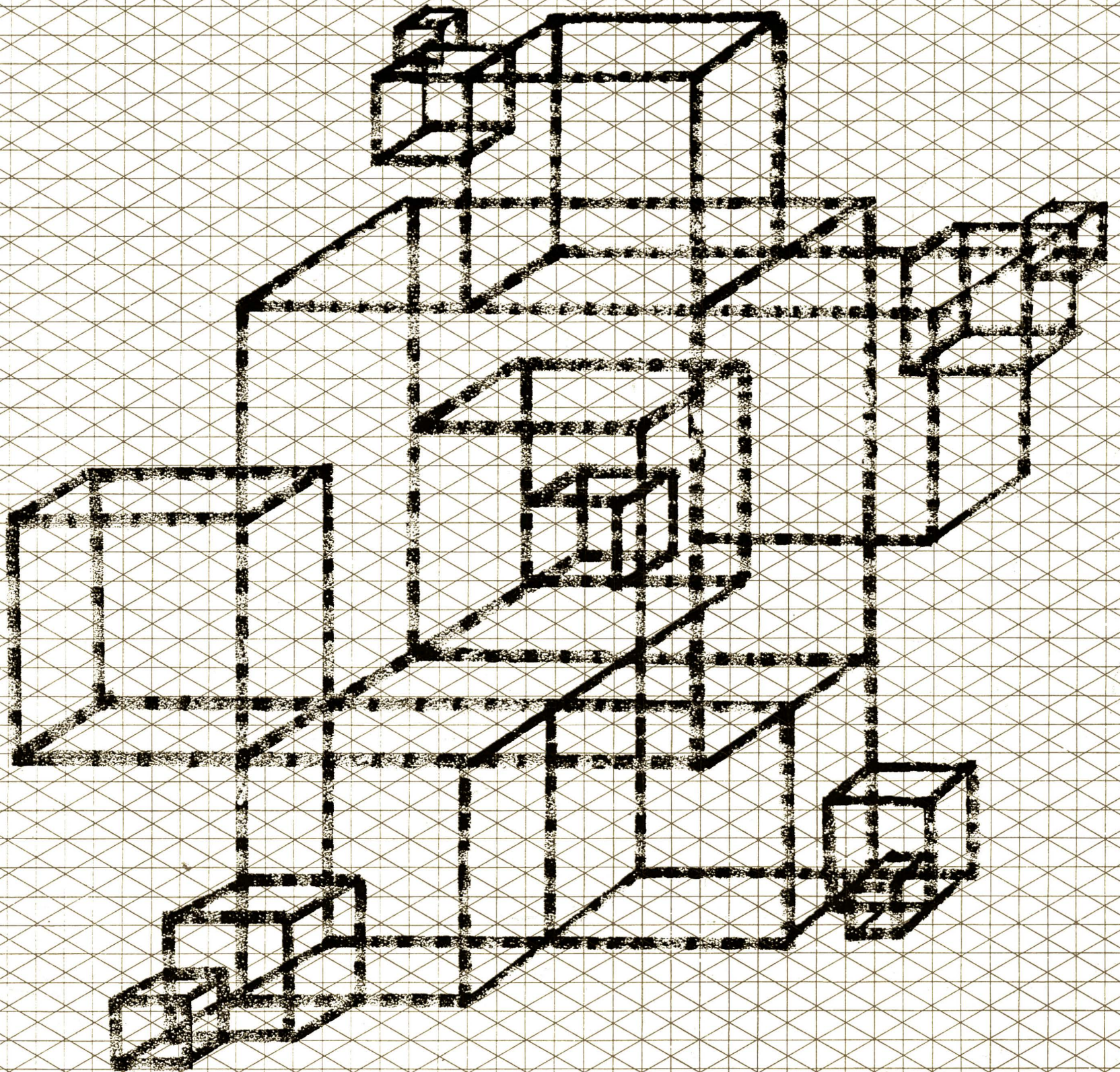


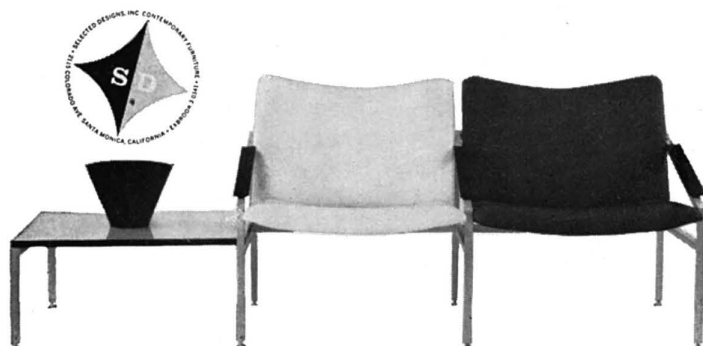
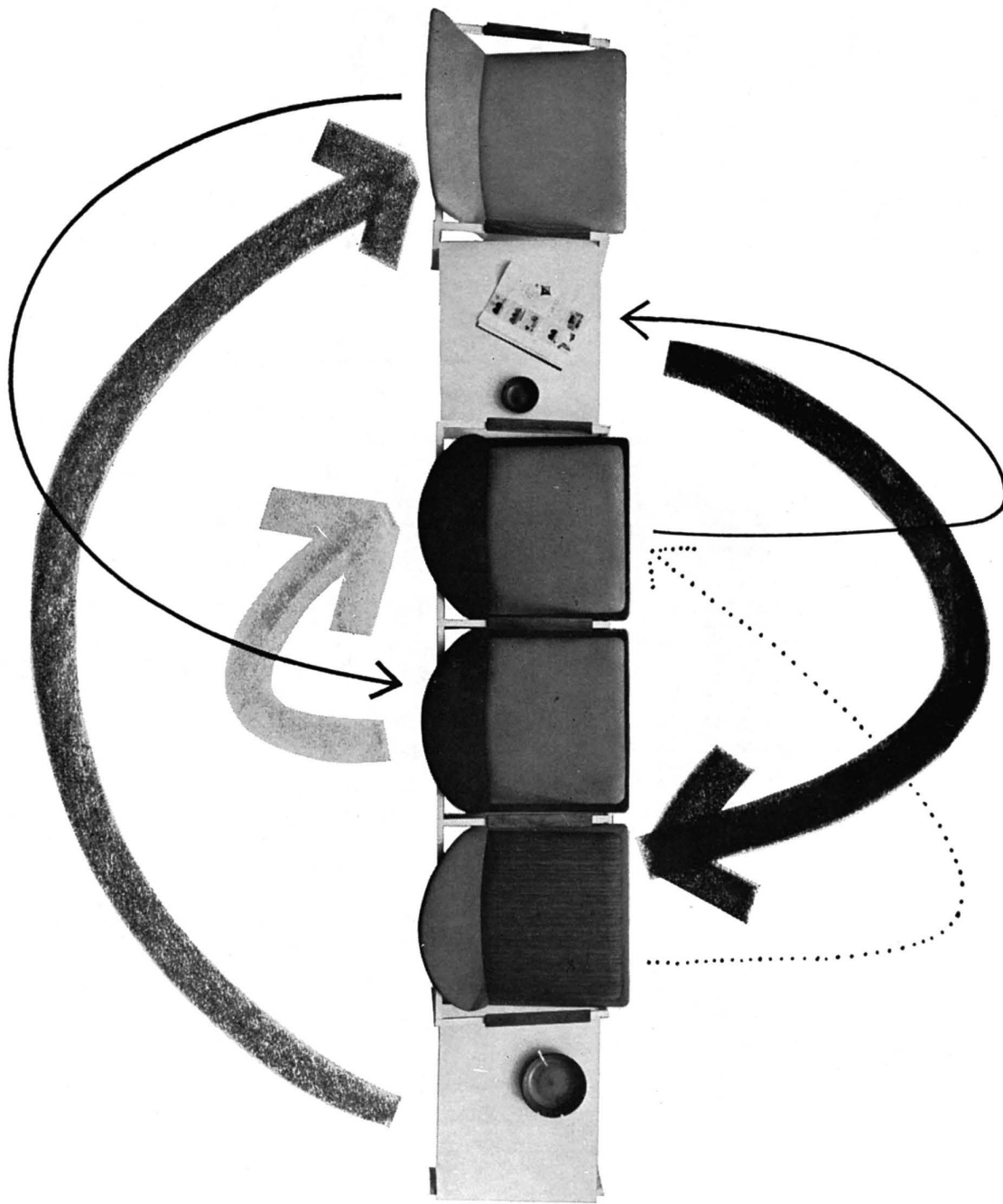
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**CORRECTION:** In the February issue there was a regrettable omission of a credit line to Glenn Steinberg who took the photograph on the cover

# arts & architecture

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# MUSIC

PETER YATES

## JAPANESE MUSIC AND MUSICAL INSTRUMENTS

Continuing its exemplary series of books about the arts and culture of Japan, the Charles E. Tuttle Company of Rutland, Vermont and Tokyo, Japan, has issued a book of 299 packed and amply illustrated pages on *Japanese Music and Musical Instruments*. The author, William P. Malm, received his degree in ethnomusicology at the University of California, Los Angeles, and after two years in Japan, studying on a Ford Foundation grant, returned to the same university as an instructor.

Something more than three years ago I sat beside, or more accurately above him, while he played the hichi-riki in a performance of Gagaku, Japanese Court Music, with the UCLA Gagaku Group at a private concert for members of the Southern California Chamber Music Society. I was impressed by his playing and delighted by the harshly penetrating tone of this miniature oboe, so much that I chose to sit above him to distinguish the more sharply the quality of his instrument. The players, in fidelity to their borrowed orientation, were sitting cross-legged on the floor.

Afterwards we argued around the table loaded with sandwiches and cakes, argued through the crowd, finally losing each other in what may have been anger. I recall him as thin, long, and faintly red-headed, admirably stubborn in refusing to qualify his informed point-of-view against my inquiring contradictions. There are some who will and some who learn slowly to accept my energetic proffering of independent ideas rather than questions as a means of breaking through to comprehension. He would not. I like him none the less for refusing to be diverted from a contradiction. What I lose by my method in the one case I gain in another by surprising the informed one into going beyond the safe measure of his information. Some of my most directive ideas have come by this method. This being so, I cannot complain of anyone who, asserting the soundness rather

than insisting upon the security of his information, will not be drawn.

Two years is a short time in which to master the entirety of an art belonging to a culture and language not one's own. William Malm, we are told, is proficient in both spoken and written Japanese. He has used his time in Japan well; he has used it with imagination and with vision. Each of his chapters opens with a glimpse of the style of music or the instruments in place as a minute portion of daily living.

"In a tiny restaurant the young lady on the television screen who was dancing to 'Indian Love Call' was given sudden competition. A red-faced, golden-eyed lion rushed in, clacking his wooden jaws and shaking his stringy hair in a violent and determined effort to bring good luck to the shop and good fortune to himself. An elderly man in kimono and derby hat stood outside nonchalantly playing a lively accompaniment on his bamboo flute. A more prosperous lion might have had a drummer also, but this was the time of the o-matsuri festival and the drummers were all busy. Three of them were only a block away, sitting on a newly built stage next to the neighborhood shrine and busily beating out a highly syncopated accompaniment to the flute strains of *Edo-bayashi*, a music as gay and lively as Dixieland."

Thus at the beginning he presents the contradictions and confusions that must be overcome by anyone who wishes to undertake a study of Japanese music. More than any other Oriental nation Japan is reaching out to include both in her culture and in her daily living all she is able to borrow from the West. "In the Meiji Stadium, the afternoon crowd cheers and sings its school songs much as does any American sports crowd, but when evening comes, fires are lit in the adjacent park and people gather to dance *bon-odori* in celebration of the autumnal equinox. The man who repairs your automobile may also sing *yokyoku*, the music of the Noh plays dating from the fifteenth century, while the businessman and fellow strap-hanger in the fast-moving subway may be seen pouring over the words to a *kouta* song in preparation for a lesson at the end of a day of selling textile machinery. One could go on indefinitely citing examples of such traditional musics existing in modern surroundings. The systematic presentation of these musics, along with the exposition of their historical backgrounds and musical characteristics, is the theme of this book. This is the world of *hogaku*, the traditional music of Japan."

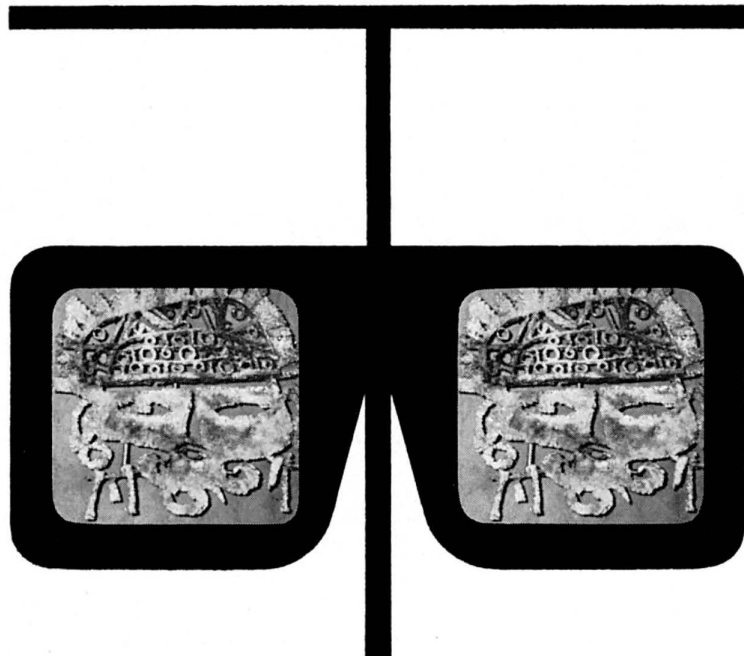
Anyone who has enjoyed even so little as my own slight experience of the contrasting attitudes of Japanese music at the present day, who has spent the long evening of a four-hour public concert trying to disentangle the Western from the traditional while listening to a stage full of kotos and shakuhachis, assisted by an occasional violin and by a solo shakuhachi imitating with astonishing precision the relatively inflexible virtuosity of a Western transverse flute, who has heard the antitraditional orchestra of traditional instruments break into a Viennese waltz and even a jig, all in contemporary music composed for the most part by the late, eminent Michio Miyagi, will appreciate the problems William Malm has had to overcome.

Here is, moving in the most advanced Western attitudes, Toshiro Mayuzumi, admirer of Edgard Varese, student at Darmstadt, a composer whose work has been broadcast and recorded by the Tokyo Radio Orchestra, who asked me to send him tapes of music by Ives, who recently performed in his own country John Cage's Concert for Piano and Orchestra. For him the traditional music and instruments of Japan are of slight interest. Here are, by contrast, Japanese musicians living in Los Angeles who will abate no gesture of the traditional presentation of their art. Here is Kimeo Eto, a blind Japanese performer on koto and shamisen, who in a music store at Los Angeles went without difficulty among the Western instruments, including organ and harp, adapting the traditional and modern melodies of his own instruments and harmonizing them on these alien instruments which he could not see to play. He did the same one evening at my harpsichord. When at his request I invited Igor Stravinsky to hear him play the koto, he began by playing *Snow Falling on Hiroshima After the Bombing*, theme song of a Japanese film, in Western equal temperament, and Stravinsky, though unaware of the correct tuning of the koto and not knowing the title or the provenance of the music, detected immediately that the tuning was not proper for the instrument. We had to invite another player to play ancient temple music on the unaccompanied

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shakuhachi to appease him. With that he was delighted. Mr. Eto, being an admirer of Stravinsky's music, had wished to play for him music by contemporary Japanese composers. A confusion of misunderstandings not easily to be explained! Since then Stravinsky has visited Japan, going often to the Japanese theater and delighting in its music; Kimeo Eto has toured the United States successfully as a recitalist.

Lest we believe too quickly that Western musicians have in all respects outdistanced the musicians of Japan, I should point out that these musicians, though they may borrow our tuning or stylistic mannerisms, curious as to their results, have not lost, as we have, the traditional stylistic distinctions belonging to their various styles and instruments. Their classical and folk musics are the richer by much that in our own music we have forgotten or lost.

Japan supports two worlds of music: the great variety that has survived of their own musical art from many periods and as much as we have of our own. When Joseph Szigeti returned some years ago from a triumphal concert tour of Japan, he told of meeting there elderly artists he had known in Germany, who had fled to Japan at the beginning of the Hitler persecutions, some of them comfortably remarried to Japanese wives, happily resettled in communities where ancient recordings of German lieder are preserved as treasures, where there is a continuous demand for teachers who can impart every nuance of European taste. Among them the traditional teachers and musicians of Japan go their ways without conflict. Enough musical interest exists to support both.

Or we learn again that since the Emperor has released the Court Musicians from their ancient duty at the Court the Japanese public is hearing for the first time the Court Music, Gagaku. Some of us who heard the Court Orchestra during its tour of the United States look forward, still hopefully, for the release of the record or records this orchestra made in Los Angeles for Decca. The tour ended at UCLA, where these musicianly retainers, only just released from feudal discipline, heard their own music played by a group of faculty and students. They were admiring, and one of their members is returning this year to UCLA to teach. They heard there also gamelan music of Java and Bali, with which they were previously unacquainted. As I have written before, it is just possible that the ancient art of Gagaku, now in danger of vanishing from Japan, may be preserved by the Institute of Oriental Music at UCLA.

While reading this book I have readjusted a good many of my preconceived opinions about Japanese musical history, musical literature, and the relationships among the instruments. This is scarcely surprising, since there has been only one previous general study of Japanese music written in English, that by Sir Francis Piggott published in 1893. Both authors have been careful to describe their books as "introductions" to the subject. Mr. Malm has aimed at the lay reader and student but included much technical detail for the musicologist. He has included a bibliography; a woefully inadequate list of recordings which, I would say from my own investigations, reports an actual lack; an outline in brief of musical notations; and a guide to the "somewhat hidden world of Japanese music" in Tokyo. He has not included, and I should have been grateful for it, any guide to the no less hidden world of Japanese musicianship on this

(Continued on page 30)

## BOOKS

ROBERT WETTERAU

THE ART OF COLOR by Johannes Itten (Reinhold Publishing Corporation, \$30.00)

The experience of color is always most fascinating. The mystery of color in all its complexity has given us many a formidable and over-complicated explanation of this system or that. Johannes Itten's rationale has developed over a lifetime of teaching. He has drawn from and elaborated upon the theories of Holzel, Goethe, Chevreul and others and has explored and elucidated subjective timbre and objective color principles in an empirical manner. The author believes and teaches that "The concept of color harmony should be removed from the realm of subjective attitude into that of objective color principle." Delacroix, for example, employed objective color principle to the extent that he founded the tendencies employed by the Impressionists.

The touchstone to Mr. Itten's teaching is the knowledge of the expressiveness of a color in relationship to another and the illustration and elaboration of the seven color contrasts: Contrast of Hue—Light-Dark Contrast—Cold-Warm Contrast—Complimentary Contrast—Simultaneous Contrast—Contrast of Saturation—and Contrast of Extension. In the exercises and demonstrations a twelve-hue chart is used rather than charts of more numerous hues, so difficult to assimilate.

The demonstrations and exercises are illustrated in profusion. The phenomenon of Simultaneous Contrast is shown by the placement of small gray squares on larger brightly colored squares, the gray and the hue being of equal brilliance. The eye, after staring at the gray square sees the complimentary to the hue observed. This observation is then applied to studies of an 11th Century manuscript and paintings by El Greco and Van Gogh. Contrast of Saturation is convincingly shown in de la Tour's Newborn Babe and Matisse's Le Piano. The resourceful Paul Klee is seen as a painter who explored all possibilities of color effect. The five remaining categories are given similar treatment, the author constantly stressing the importance and application of observed principles.

In all, this book is a great concentration of ideas and observations; the essence of a life-work, not facile, but exciting and rewarding to the student, painter, architect or designer, enabling him to find many solutions to color problems. It is replete with notes on color aesthetics, impression, expression, construction, form and color, composition and color mixing.

SIGN LANGUAGE For Building And Landscape by Mildred Constantine and Egbert Jacobson (Reinhold Publishing Corporation, \$15.00)

An antidote for the vulgar agglomeration of eyesores on buildings, roadside horribilia, neon pi in the sky, signposts of confusion and the general disorder of the vocabulary of the signs of our times. A plea is made for the coordination of graphic designer and architect, with emphasis on adequate lettering to improve our environment. An important book with well-chosen examples in admirable layout by Elaine Lustig. Its weakness lies in its production as it seems to have been done in gray ink by a tired printer and the photographs certainly did not deserve this fate.

(Continued on page 30)

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# ART

DORE ASHTON

In a technical description of the tombs of Etruria I learned that the Etruscans carved their necropoli out of "living rock." It seems the human imagination has always known what scientists have confirmed: that all matter is energy, and that energy is the basis of form. Conventional minds may think of rock as inert, stolid, lifeless, but the imaginative have always known that vitality is everywhere.

An 18th-century naturalist, J.-B. Robinet proposed a laughable thesis in "Vues philosophiques de la gradation naturelle des formes de l'être, ou les essais de la nature qui apprend à faire l'homme." M. Robinet maintained that the myriad fossils congealed in rock are sketches of organs that will find life at the summit of evolution: Nature learning to make man.

On an imaginative level, the visions of human anatomy M. Robinet saw in great masses of stone are not so laughable. Artists throughout history have instinctively sensed the energy secreted in inert matter.

James Rosati, for one, feels "the presence of man" in matter—be it stone, wood, cement, plaster or bronze—in much the same way the 18th-century naturalists anthropomorphized their findings. Matter is not dead weight for him but the seed, the imagined source of life.

"An artist's craft is secondary to his spiritual qualities," Rosati has said. "Brancusi was not trying to reveal the secrets of the universe, he was trying to add to the mystery."

Like Brancusi, whom he places above all 20th-century sculptors except perhaps Matisse, Rosati approaches his work with reverence and an active sense of the mystery in the transformations he brings about.

To transform a block of dull stone into a gleaming testimony of man's presence is a mysterious act. Not in the carving so much, for there craft is paramount, but in the enlistment of so elusive an element as light. In Rosati's sculptures, light is as much a sculptural tool as chisel and hand. Light is the reluctant accomplice that Rosati must re-engage with each piece.

In his two most recent marbles, *Reclining Undine* and *Torso*, Rosati's double illusion—that light is held within the marble as clear water lies in white cup, and that light caresses the marble as the breath of a goddess wakens the mortal lover—is perfectly created. The light that Rosati has mastered moves dreamlike on the curved surface, quickening inert matter and emphasizing the organic fullness of characteristic Rosati curves. And light creates the sharper lines to remind us that it is only the presence of man and not man himself that Rosati is conjuring.

There is in his work an economy that is not conscious but a natural result of his reverence for inmost form. In this, Rosati is one of the few genuine classic temperaments we have.

If he is carving wood, Rosati doesn't play with the markings of the grain, banal facts of nature. Rather, he chisels the surface and undercuts the forms in order to engage the richest play of volatile light. A high finish on the corrugating chisel-marks adds still another dimension. The inner vitality of wood can only be expressed by outer treatment. Rosati acknowledges it and does not pretend to follow nature, but rather, teaches nature how man can be made.



Peter Saul

1961

Courtesy Allan  
Frumkin  
Gallery

Photograph by  
Nathan Rabin

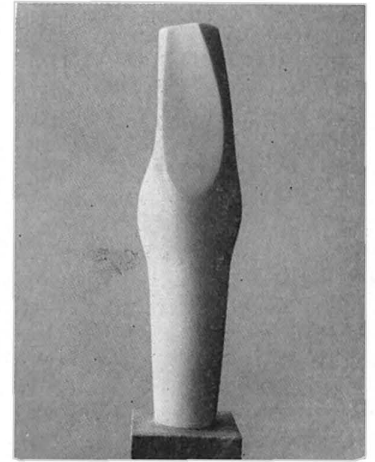
Kitchen Still Life with Refrigerator 60"x77"

The least naturalistic of Rosati's newest works are the *Delphi* bronzes and a related cement sculpture. Human form cedes to universal form. Like man, these sculptures stand on a vertical axis. But unlike him, they present a minimum of four faces to the wind. Their bulging masses—made emphatic by the ropes that tie them off—seem to be mightily pushed by an inner core of pure energy. Only gravity and their firm vertical axes prevents them from bursting asunder. At least from one point of view.

From another, things are quite different. Then these massed, roughly quadrilateral forms appear as immovable as the ramparts of ancient fortresses; as static as the monoliths that stood



James Rosati:  
*Delphi II*, Bronze, 1960



*Torso*, white marble, 1961

Courtesy Otto Gerson Gallery; Photographs by Rudolph Burckhardt

over so many ancient societies to remind them of the ineradicability of god images. The subtle patinas, at which Rosati is a master, add to the aura of age and the tender work of winds and rains.

Totems, monoliths, sublimations of human form, summaries of contained energy, descriptions of mortal weight: these sculptures do not merely displace space, they people it with energy.

Rosati's mysterious purpose is perhaps most clearly expressed in *Head* of 1961 which is indeed a compendium of four views of the human head with symbolized rather than described features. But it is also a landscape (the plateau on its summit sets one dreaming of vast undulating spaces) and an object. Rosati's hand guides his tools faultlessly. Each of the many planes has a distinct surface; each of the deep recessions its own peculiar riverbed; each of the walls its stratified edge suggesting time and its essential relationship to the seeming inertia of matter.

Here the superb craftsmanship is decidedly secondary to the invocation of the spirit.

If Rosati's is a classic temperament, that of John Chamberlain is eminently baroque. For him no element rests quiescent on its axis. Each of his forms thrusts into space creating disturbance and sending waves of activity in several directions.

Chamberlain masses scoop, calyx and drapery-fold shapes along diagonal axes. His use of bent portions of automobile bodies enforces the illusion of action: each emphatic dent and each steely fold produces numerous quivering reflections.

Since his last show Chamberlain has gathered momentum, tackling huge wall hangings as well as ambitious standing sculptures. Among his standing pieces I thought *Fantail* the most accomplished. It is like a winged victory controverted by Bernini. The wall piece—a great blossom of polychrome parts pending like a jungle flower—is a powerful organization of discrete forms.

Most unfortunately Chamberlain tosses superfluous hangings, rags, on the flanks of sculptures that are perfectly complete without them. They only serve to obscure the independent plastic power of his forms.

I suppose Chamberlain must fit the slot he is allotted in this voguish art world, as must Peter Saul whose first one-man show at the Allan Frumkin Gallery introduced yet another facet of the sociological bias in contemporary art. Saul is a parodist and a clever one. He is parodying the "real" world of television, comic-strip and movie mawkishness. When his witticisms are not entirely clear in visual symbols he reaches over for written words and numbers.



In this he meets a number of his countrymen who have recently annexed the colloquialisms of advertising in order to mock its omnipotence. I think Saul is a shade cleverer than the others and can see in his painting a very able hand. But like most topical colloquialists, Saul tempts the fates. The very images he finds so eloquent today will be dumb tomorrow. That is the nature of the vernacular as every poet knows. The parodist is rarely as durable as that which he is parodying.

For those interested in trends this is it: Arch appraisal of the consume-now-pay-never banality of American life in what can only be termed sociological rather than esthetic terms.

#### *New reviews reviewed*

When Eugene Jolas founded *transition* in 1927 his idea was to create a linguistic bridge between the countries of the Western world, an "amalgam of Eur-American writing." Working out of Paris where English-speaking artists abounded, and where restive Americans were making common cause with avant-garde Europeans, Jolas did a monumental job in breaking down the prejudices that proliferate in continental isolation. (America's breadth paradoxically increases her cultural recalcitrance.)

By America, Jolas meant only North America, and specifically, North American kindred spirits that had found artistic salvation in removal to Europe. Neither Jolas nor the young Americans that flocked to his magazine were the least bit concerned with the continent known as Latin or South America of which they were flagrantly ignorant.

Until recently, nearly all of our literary reviews carried on the tradition of indifference to Latin American literature and art. This cultural myopia now stands a good chance of being corrected by the existence of *Odyssey*, a new review which aims "to strengthen existing literary and cultural ties and to establish new ones between the United States and the countries of Latin America and Europe."

*Odyssey's* first issue is a splendidly balanced presentation in 245 pages of prose, poetry and criticism from Argentina, Brazil, France and Holland. The editors are aware of the lacunae in knowledge of Latin American literature and have shaped their publication tactfully so that many of the articles serve a politely didactic purpose. We can be grateful for their patience and consideration. Without the cultural orientation these articles supply the deeper purpose of the venture would be thwarted.

The prose is in excellent English translation while poetry is presented in both languages. I think the editors would do well to follow the bi-lingual principle within the critical texts as well, for the long exemplary quotations from poets require the original language. (Consider what this magazine could mean to writers of small countries whose language is not internationally current. The terrible complexes Swedish, Dutch and Portuguese writers develop, the claustrophobia and despair they suffer, could be greatly alleviated.)

*Odyssey* is invaluable for the American interested in the sources of Western Hemisphere art. The afflictions of North and South American artists are fundamentally similar, particularly in their ambiguous and self-conscious relationship to the Old World.

To read Jorge Luis Borges' article on the problem of the Argentine writer and tradition was to understand fully the affinities between all American writers North and South. (It is a privilege to read Borges anyway and astonishing that this major poet has not been translated into English.) Borges uses gentle irony, earnest exhortation and precise exposition of problems all too familiar in the American experience.

He discusses what he considers three faulty views of tradition. The first is the idea that a "national" literature can only emerge from the use of local color. In the case of the Argentine writer, this would be an incorporation of the Gaucho tradition, the "Gauchesque" poetry. With delicate disapproval, Borges pursues his argument and offers several inventive illustrations. At one point he remarks that he read in Gibbon that throughout the Koran there is no mention of the camel. Mohammed as an Arab was calm, Borges says, he knew he could be an Arab without camels. An Argentine writer is an Argentine writer even without Gaucho allusions. Borges applies light irony when he says that "the idea of 'local color' is a European idea which the nationalists should reject as foreign."

The discussion of the pervasive nationalist ambitions of New

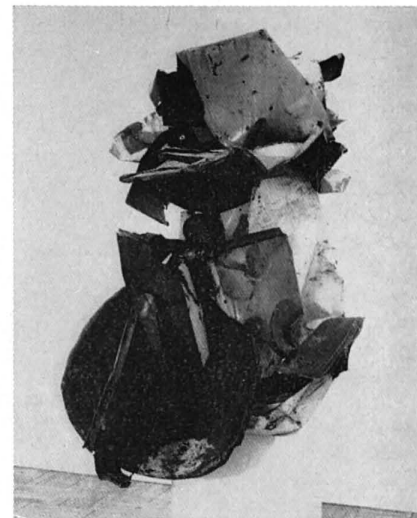
World writers remind me of many North American instances. Edgar Allan Poe was forever tilting against the nationalist writers. He abhorred the "excessively opportune" as William Carlos Williams pointed out, and considered that to write about Indians, the forests, the great natural beauty of the New World made for popularity, but not for literary depth. Poe suffered the torments of regionalist critics but maintained his optimism: "We have at length arrived at that epoch when our literature may and must stand on its own merits or fall through its own defects. We have

John Chamberlain

*Fantail*, 1961 70"x75"x60"

Courtesy Leo Castelli

Photograph by Rudolph Burkhardt



snapped asunder the leading-strings of our British Grandma and, better still, we have survived the first hours of our novel freedom—the first licentious hours of hobbledehoy, braggadocio and swagger. *At last* then, we are in a position to be criticized . . ."

Americans in the north still have a British grandma complex, and Argentine writers still have their Spanish grandma problem. For the American writer the problem remains: what position can he take in relation to the Old World culture which, like it or not, is still the foundation of his own. "Argentine history" Borges writes, "can be defined without hesitation as a desire to pull away from Spain." Because of his history, Borges maintains, the artist cannot fruitfully base his work on the Spanish tradition.

In his third argument, Borges attacks the idea that "we Argentines are unchained from the past; that there has been a dissolution of continuity between ourselves and Europe. According to this curious opinion, we Argentines are as in the first days of creation . . ."

Curious opinion indeed, and one which still operates widely in the United States. "Many people can accept this opinion," he writes, "because once it is accepted they feel themselves alone, disconsolate and in some way interesting." The element of the pathetic enters, an element Borges clearly deplors. The proper attitude for the artist, he contends, is to believe that "our patrimony is the universe."

(Continued on page 30)

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Man exploits the potentialities of vision as a means of communication only in an intuitive fashion. Its effectiveness as a tool would be enhanced if intuition could be supplemented (but not supplanted) by the intellect. Man's mastery of his means of communication would grow as his understanding of the meaning of vision expanded. Seen in this light the various researches into the language of vision of the past decades have not been esoteric adventures on the fringes of useful knowledge, but investigations basic to our understanding of a central problem of which our firm knowledge is, as yet, slender. A scientific pursuit of vision in terms of its physical, physiological, and psychological implications would consequently appear to deserve the highest priority. It is significant that where such studies have taken place, be they quasi-scientific as in the empirical investigations of Keyes, or truly scientific as in the Ames' experiment in visual perception, or in Taylor's studies of the creative process, they have generally directed attention to vision as a vital medium of communication—and indeed Taylor goes so far as to claim that his studies in plastic communication "suggest that non-verbal forms of communication may be more effective in transmitting human thoughts and feelings than familiar verbal, formal types."

All means of communication, verbal and non-verbal, are vital for communion: and communion is vital for an integrated culture. If I have laid stress here upon visual rather than upon verbal communication it is because the language of vision is primarily the language of the architect. Whatever means of communication we are considering it becomes more effective as its use is widespread. The disseminating agency of language in any form is education.

"From the cradle to the grave this problem of running order through chaos, direction through space, discipline through freedom, unity through multiplicity, has always been, and must always be, the task of education as it is the moral of religious philosophy, science, art, politics and economy." The kind of education which can best achieve these aims is a total education, and education of mind, heart and hand, to unite science, the humanities, and the creative artist. It should be concerned with synthesis rather than analysis: an education which deals with generalities before it deals with specialization, and then, in dealing with the particular, relates specifics back to generality. It should be an education centered upon man as the unifying factor; and it should teach co-operation as a prerequisite for survival.

It is apparent that despite natural inherent divergences, man must learn to co-operate willingly in all spheres. Unity in diversity is as necessary for cultural viability—for cultural

survival—as it is for economic and political survival. Cultural integration and social integration appear to go hand in hand: where social integration exists, cultural integration may naturally follow; and where social integration has to be achieved, cultural integration may well help to pave the way. Conversely, social chaos is exacerbated by cultural chaos, and aggravated social chaos leads to the atom bomb and the pit of extermination. An integrated culture comes through a seeking out and fostering of mutual purposes; that is, through improving the channels of communication between man and man. This goal of communion is best achieved by an education which is not merely a preparation for life, but a part of the totality of living and centered upon the understanding of man.

In the critical task of building bridges of understanding between men, and thus ensuring our survival, the artists, in that they provide the link between inner reality and outer vision; in that their artistic image is a unique unity of sensation, feeling and intellect; in that the creative process is concerned with perception and communication; and in that they are the sensitive antennae of our civilization: in that the artists are all these they are in the forefront of the battle of survival.

Of these front-line forces the architects who are artists and yet more than artists are inevitably cast as the shock troops. Their "heavy, difficult, and noble responsibility" is to reconcile "the seeming irreconcilable elements and imbalance, and help precipitate a homogeneous new balance that society so sorely needs." This apparently arrogant assumption by the architect of his Messianic role is supported by strong forces outside the profession. When Robert Oppenheimer says that we cannot enforce the bonds between the essentially disparate yet not unrelated parts of human life without the arts and called upon architecture to heal the social lesions of our time, when Gustav Mueller writes: "philosophy and architecture have the common task of healing the split of knowledge and feeling, of individuality and community which widens into an abyss, threatening to engulf our industrial society," then we have an indication of how others see the role of the architect as something of a Moses "destined to lead society out of the wilderness of disorder and confusion." If others see the architect thus it may be the result of the wish being the father to the thought for society desperately needs the synthetic healing touch. It may also be that this is a self-created image carefully built up in the public eye and mind by architects. This, the public is told, is the image of the architect: the creative co-ordinator; the systems engineer of design; the analyst and synthesizer; the profession of creative thought and imagery.

—GILBERT HERBERT

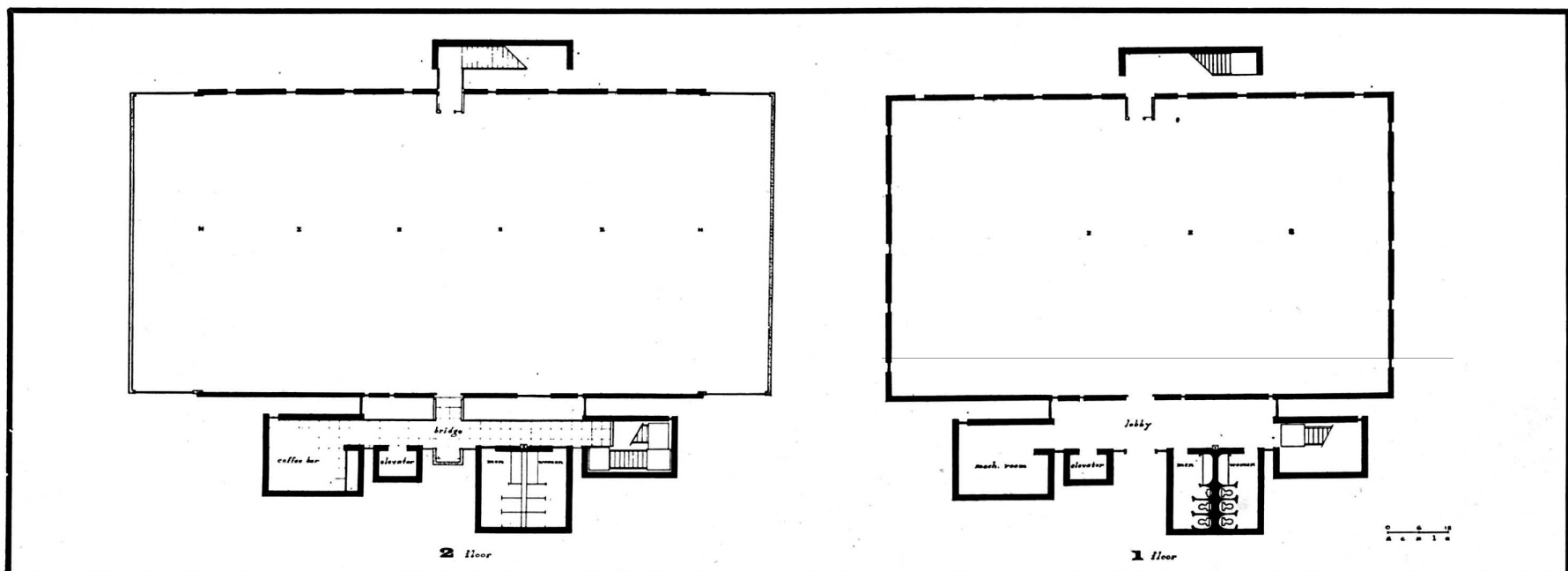




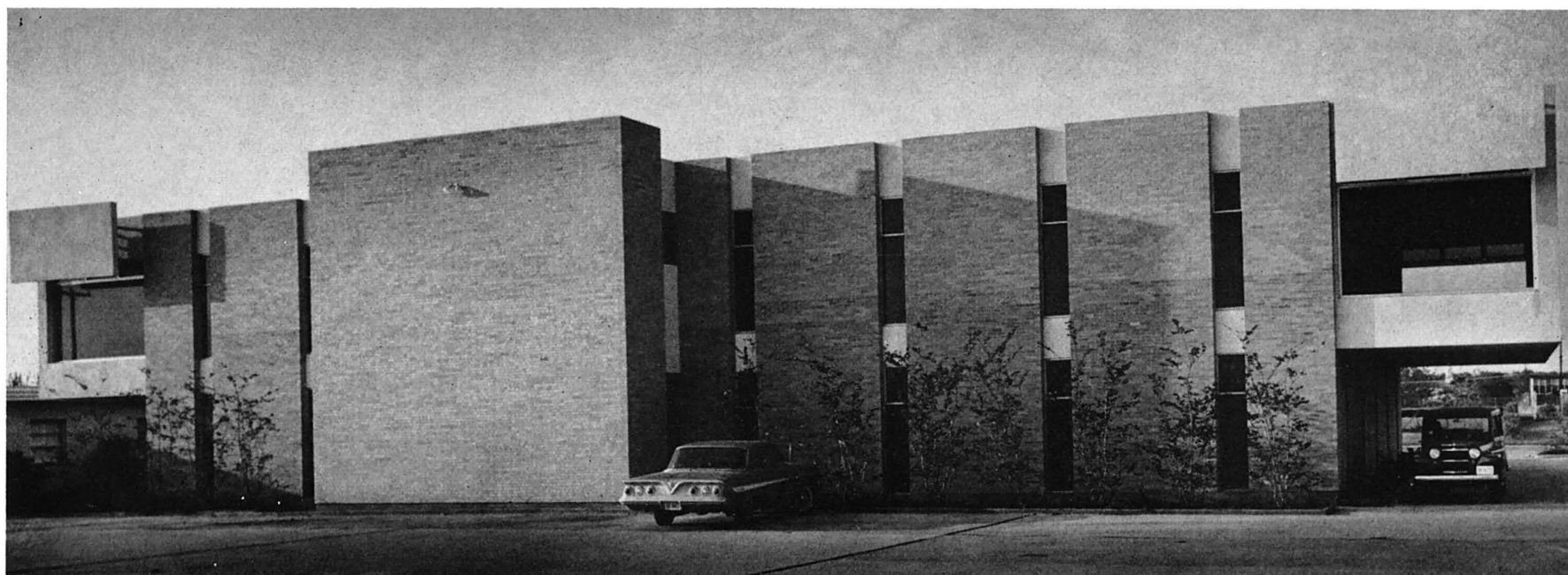
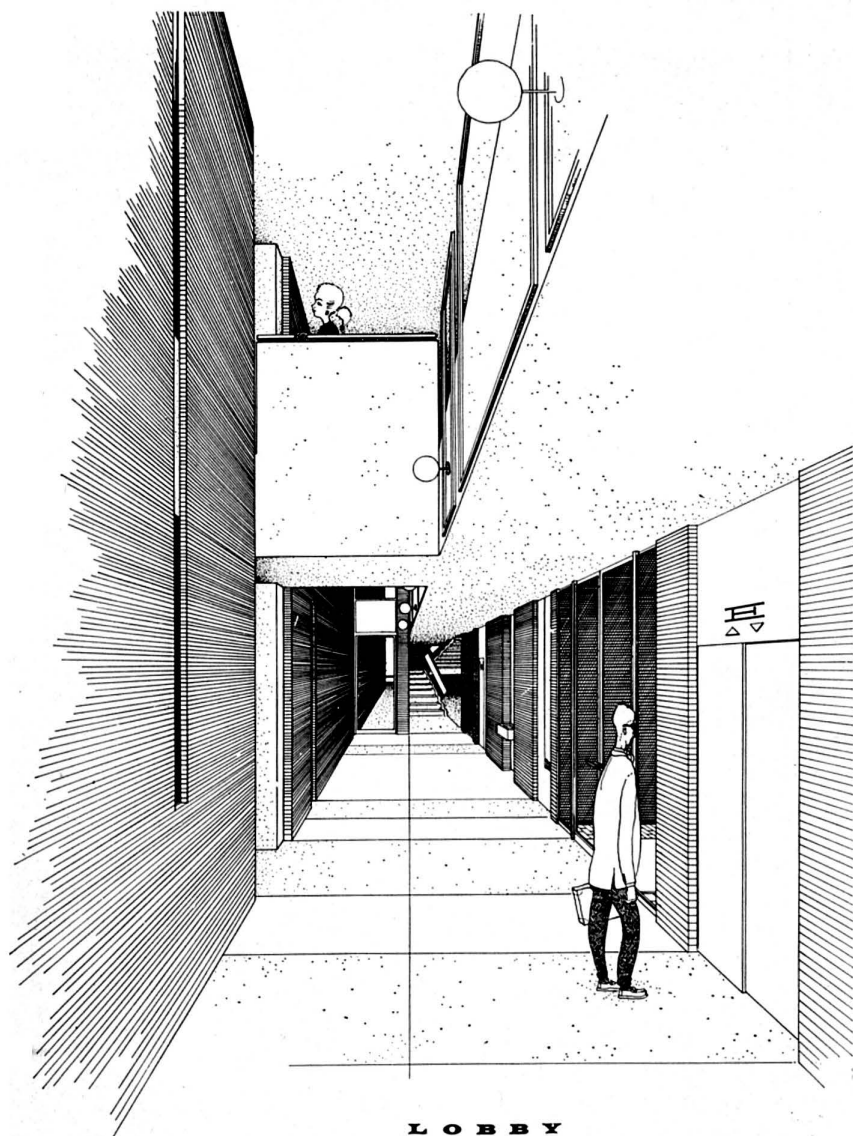
This office building in Houston, Texas, was planned as part of a small industrial and professional complex. Since the project was of a speculative nature, a large area of unhampered space had to be designed. In order to achieve this all of the mechanical equipment, elevators, stairs, coffee bars, and toilets, stand free from the main building, out of the rentable area. This gave the facade a strong look, with the large, heavy brick blocks. All parking is at the rear of the site.

The lobby is two stories high, with a bridge connecting the brick blocks to the rental space. All interior lobby walls are brick and glass with terrazzo floor and acoustical plaster ceilings. The same gray buff brick is used as exterior material with the addition of stucco on the cantilevered sections and sun screens.

**SMALL OFFICE BUILDING BY BURDETTE KEELAND, JR.  
AND ASSOCIATES, ARCHITECTS**









## HILLSIDE HOUSE BY VICTOR GRUEN ASSOCIATES, ARCHITECTS

EDGARDO CONTINI, PROJECT DESIGNER

The site of this house in Los Angeles is a relatively steep hillside overlooking, toward the west, the natural landscaping that surrounds a small water reservoir. The western view is protected from any encroachment.

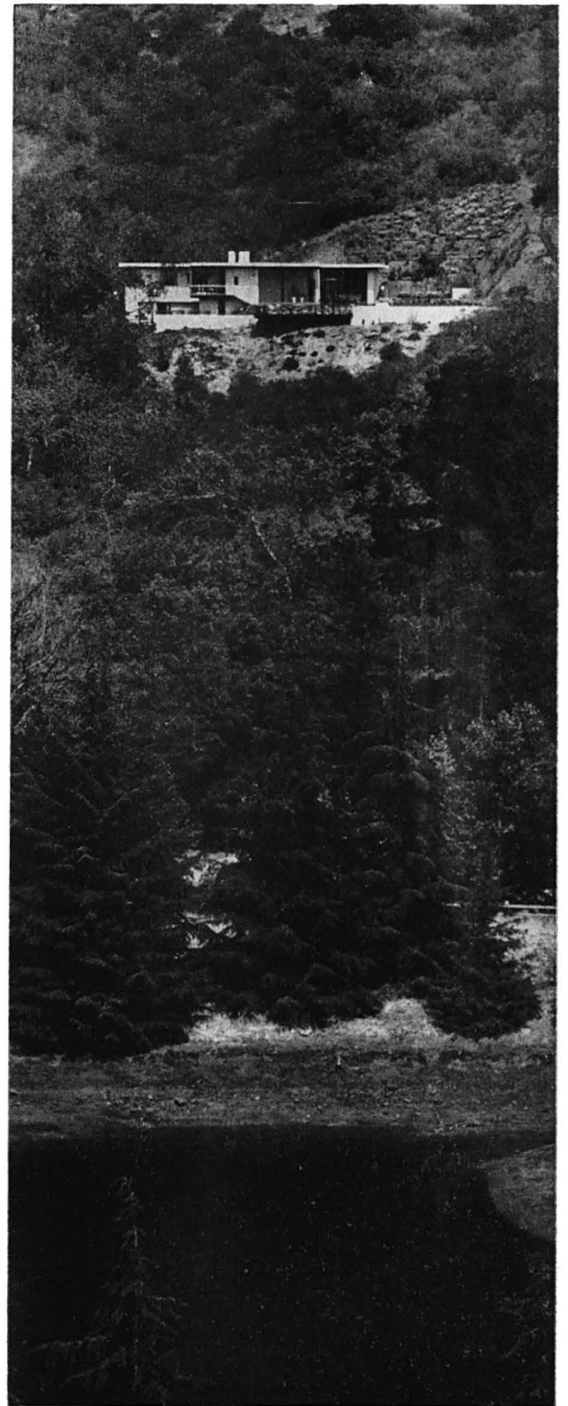
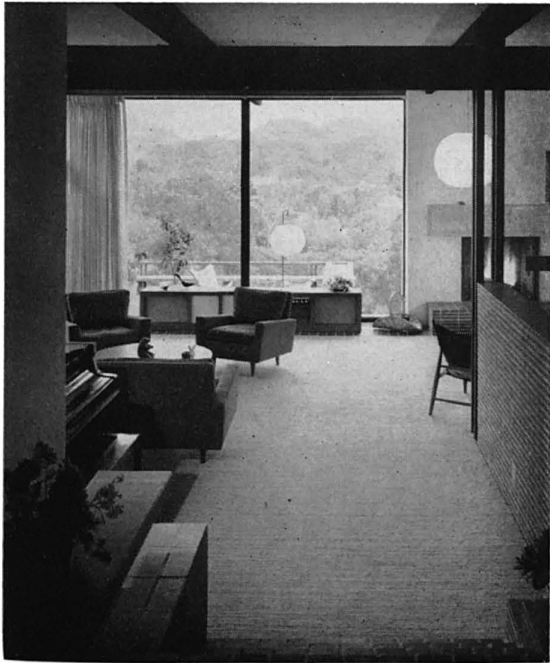
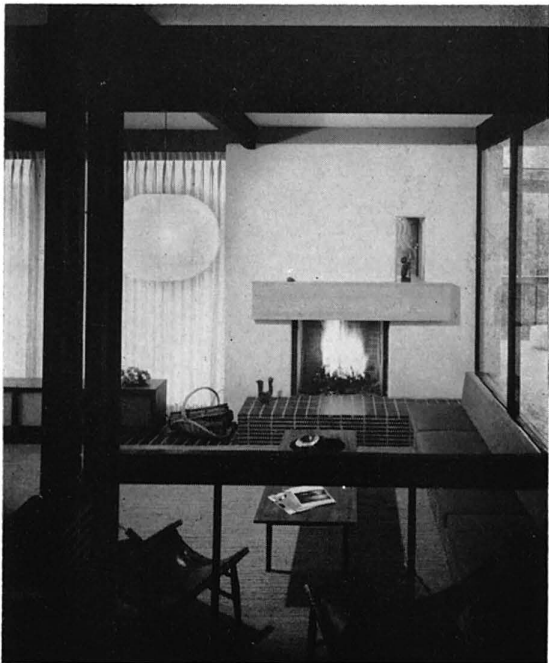
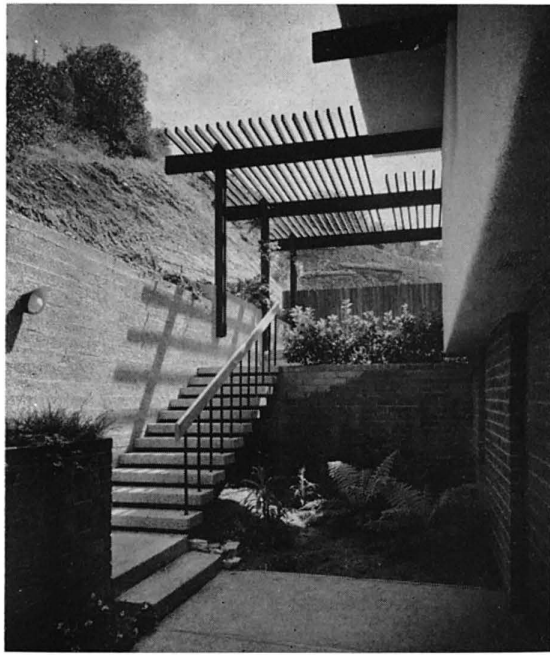
The house was designed for a family of five, the parents and three children. One of the requirements was for a basic, single level house for maximum convenience of operation. In order to achieve this, the property was moderately graded by balanced cut and fill to obtain a series of level terraces which, starting from the lowest level, at the driveway elevation, steps up clock-wise, by differences of two to three feet, to the highest elevation in the service yard in the northwest corner. Within this series of terraces, the house, the pool, and the various elements of the landscaping are correlated. The carport, playroom and dressing-room are at the lower level, along the northern elevation, facing the lowest terraced level.

At the upper level, on the northern wing are located the three children's bedrooms and bathroom, the utility room and kitchen; on the southern wing are located the master bedroom with bathroom and dressing-room, and a

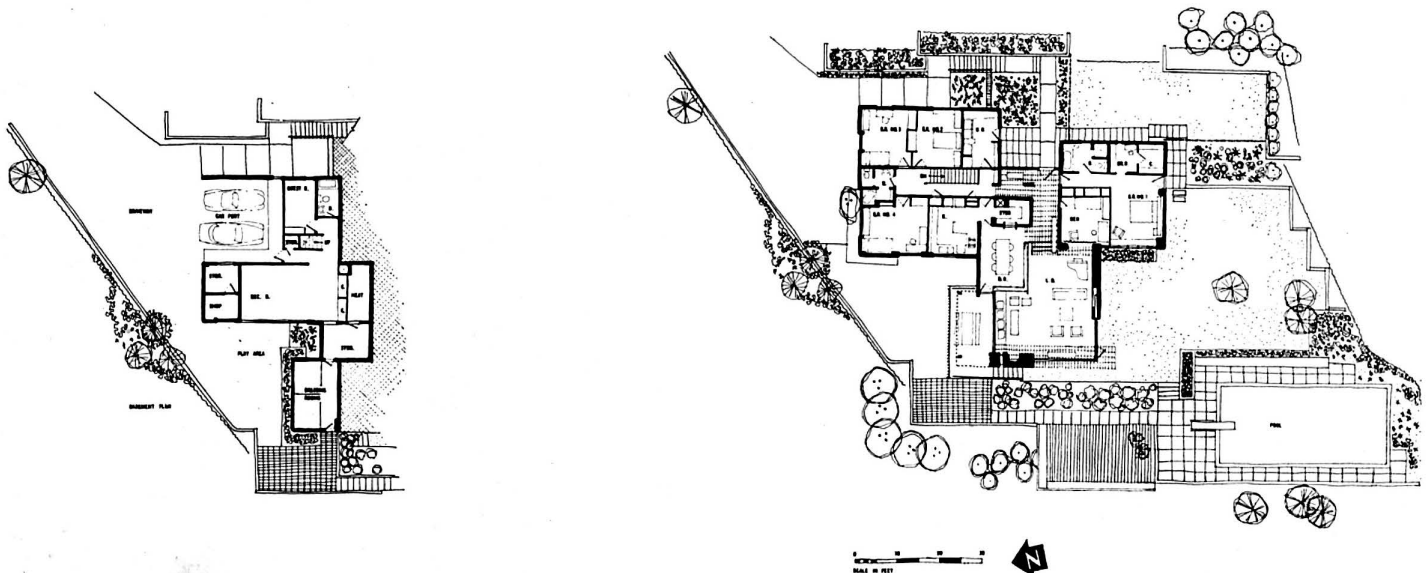
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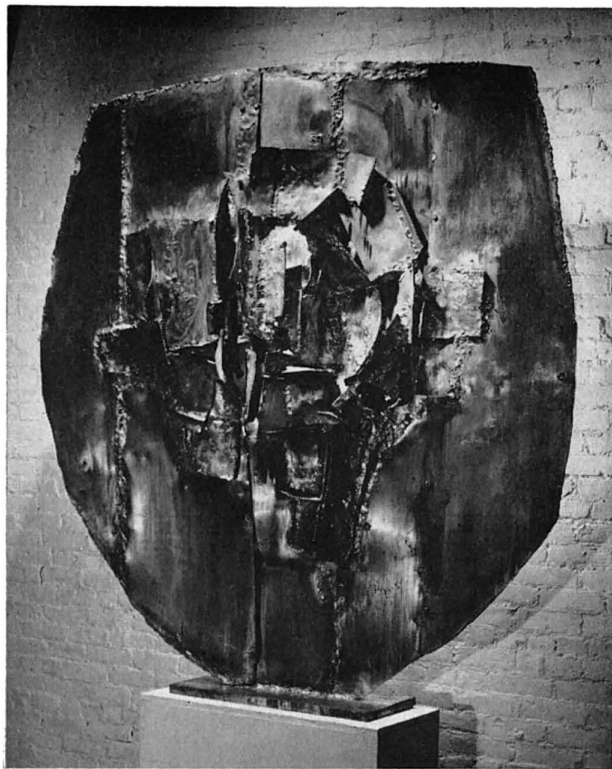






PHOTOGRAPHS BY GORDON SOMMERS





"SUNAEGIS" BRASS 74" X 68"

These new pieces of sculpture by Bernard Rosenthal are from a group shown last December at the Kootz Gallery in New York.

The large black aluminum wall sculptures and the free-standing brass pieces show Rosenthal's continuing search to control the environment of his sculpture. He achieves this by creating large backgrounds for the folding and unfolding forms which mysteriously explore deep and shadowy interiors. In these collages-in-depth, Rosenthal uses the metal in a highly fluid and provocative way—accumulating tensions from within the image itself. None of the strength and virility which characterize his work is lost, yet a new more mature sensitivity is gained.



"SARGON THE FIRST" BRASS 38" X 35"

#### NEW SCULPTURE—BERNARD ROSENTHAL



"RIVERRUNAGAIN" BLACK ALUMINUM 59" X 94", COLLECTION BART LYTON



"DARK HAWKS HEAR US" BLACK ALUMINUM 58" X 78", COLLECTION BART LYTON





"NIGHT QUARRY" BLACK ALUMINUM 67" X 69", COLLECTION BART LYTTON

PHOTOGRAPHS COURTESY THE KOOTZ GALLERY

## MODERN DESIGN—HISTORICAL NOTES

BY ALFRED AUERBACH

It is now more than a quarter of a century since a strange new kind of design called "modern" first hit these shores, and the moment seems ripe for a reappraisal and a review, in order to see just where we now appear to be heading.

This is going to be a hop-skip-and-jump resumé of milestones in the evolution of modern, because most of us are more concerned with tomorrow than today . . . and I'd like to spend the second half of my time on tomorrow.

There are about a half-dozen dates one should remember when it comes to the growth and development of the modern movement in Europe and in the United States. Let's forget the very early pioneers such as Louis Sullivan. To my mind, the modern movement took on force and destiny when the Bauhaus was founded in 1919. Other key dates:

1925 . . . In Paris, an International Exposition of Modern Architecture and Design. The French, with their characteristic flair and imagination for showmanship, saw an opportunity to crystallize a nebulous design movement scattered over many lands. More than 20 nations participated in what was the first real recapitulation of 20th Century designing up till that time. It was a pretty uneven expression but it did put the show on the road.

1929 . . . Two New York stores worked several years assimilating the Paris exposition, deciding what to do about it, planning, selecting, programming. Within a few weeks of each other in the Fall of 1929, Macy's and Lord & Taylor put on the first extensive presentations in America of modern interiors and accessories. Macy's embraced six European countries, Lord & Taylor's was 100% French. The publicity was enormous, the traffic was enormous, the shows so successful that with characteristic American vigor and innocence, dozens of stores throughout the country quickly staged superficial simulations of these two New York shows which had taken years to prepare. I won't attempt to appraise the merits of the New York presentations here but will merely add that when they were dismantled, the contents went on sale for one-third the cost! The loss was charged to publicity, because buyers and merchandise managers had never approved the undertaking.

1939 . . . The New York World's Fair. The intervening 10 years saw a steadily expanding acceptance of modern . . . (good, bad and indifferent) . . . in the United States and witnessed many museum shows and courageous manufacturer efforts . . . but the real climax of the modern movement before World War II was the World's Fair in New York in 1939. It was terrific, it was sensational. It attracted millions, it

influenced millions. It contained exhibits by innumerable foreign lands but it was dominated by U. S. buildings and it demonstrated that our architectural and design fraternity was vigorous and articulate. In ten years our foremost creative exponents had assimilated a new philosophy of design that had been simmering and bubbling for 50 years in both Europe and in the United States, and, as a result, the native phases of the Fair were as outstanding as those from abroad. It was an enormous success . . . it enjoyed enormous press . . . it provided the great roll-forward for modern in America.

1941-1946 . . . World War II. By government edict no new designing was permissible except that occasioned by the absence of a given material. Fundamentally, there was no creative designing done in this period except such as had military expediency (the Eames plywood chair grew out of molded splints he designed for amputees) and possibly other work done on drafting boards but not released until later.

Post-War . . . The early post-war years again witnessed the expanded acceptance of modern . . . new figures emerged (Eames, Nelson, McCobb, the late Maurizio Tempestini, others) mostly of Bauhaus dedication . . . but during the past five years there has been a drift from Bauhaus ideology in certain areas of design . . . and this perhaps offers a clue to tomorrow's inclinations. But first, let's have a quick glimpse of the Bauhaus, which was really a school but has gradually become a generic term identifying a specific kind of design.

The Bauhaus was the first school in the world to recognize that the advent of power-driven machinery opened up wonderful new opportunities for designers and also proffered incredible challenges. The Bauhaus curriculum embraced architecture, fine arts, the theater, product design, photography, graphic arts, virtually all creative expressions. Its principles have influenced all other schools of architecture and design, whether we speak of the School of Architecture at Harvard, or Illinois Institute of Technology or the School of Industrial Design at Pratt or at Black Mountain. It broke new ground in an unprecedented manner and for the first time related the designer to the industrial revolution. Before the arrival of the Bauhaus there was actually no school for industrial designers . . . nor any true recognition of the need of the industrial designer. The Bauhaus was born in 1919 in a town in Germany called Weimar, out of the misery and desperation of World War I. It was a crusade, a hope, a social conviction; more people could be happier, have well designed homes and possess well designed objects at prices they could



*From a speech delivered before the National Home Fashions League, Chicago, January 1962*

afford. The Bauhaus remained in Weimar six years, moved to Dessau in 1925, was finally wiped out by Hitler in 1935 because it stood for internationalism and not for nationalism. Throughout its entire life it was a stormy figure, attacked continuously by academic design traditionalists and by political adversaries who saw in it Bolshevik implications. Its dynamic leader was Walter Gropius who conceived the curriculum for the school, who has been a practicing architect for over 50 years and who for many years headed the School of Architecture at Harvard, following his flight from Germany because of the Hitler regime's viewpoint.

When one inspects the German shoe factory building which Gropius conceived as early as 1911 . . . or his architectural innovations for the Bauhaus itself in 1925 when it moved to Dessau . . . or the Barcelona Pavilion designed by his colleague, Mies van der Rohe, in 1928 (Mies headed the Bauhaus from 1932 to 1935, following Gropius' resignation) one is astonished by their vision, their inventiveness, their breathtaking courage. These are true milestones in 20th Century architecture and design. These men were great pioneers . . . the only one in America in the field of architecture who merits an equal place alongside them in history is Frank Lloyd Wright . . . and he, of course, never agreed with them . . . and that gives us another clue to tomorrow . . . to which we will get shortly.

Let's return for a moment to 1929 and the U. S. A., when the message of the Bauhaus first had large-scale exposure in two department stores (even though it was a rather diluted message by Bauhaus standards and even though we already had had a small, unrecognized group of native designers working in the modern idiom). In the customary American manner, some espoused the new "cause" with great enthusiasm while others had reservations and condemnations. The press, as a rule, embraced modern . . . it was newsy, different, photogenic. Among those truly indoctrinated with the Bauhaus point of view, there was a very serious and very sincere undercurrent manifesting itself . . . based on the rallying cry "Form follows function." Make it work right and you have the design. In interior design the urge was toward simplicity, the avoidance of clutter, austerity, "less is more" . . . just space, essential furnishings plus plants and art. We were so dedicated . . . at least a few were . . . that we would accept no floral fabrics, only solids and textures. It was a youthful, wonderfully limited, wonderfully exciting era. We took a fragment of the Bauhaus message, made it the whole story.

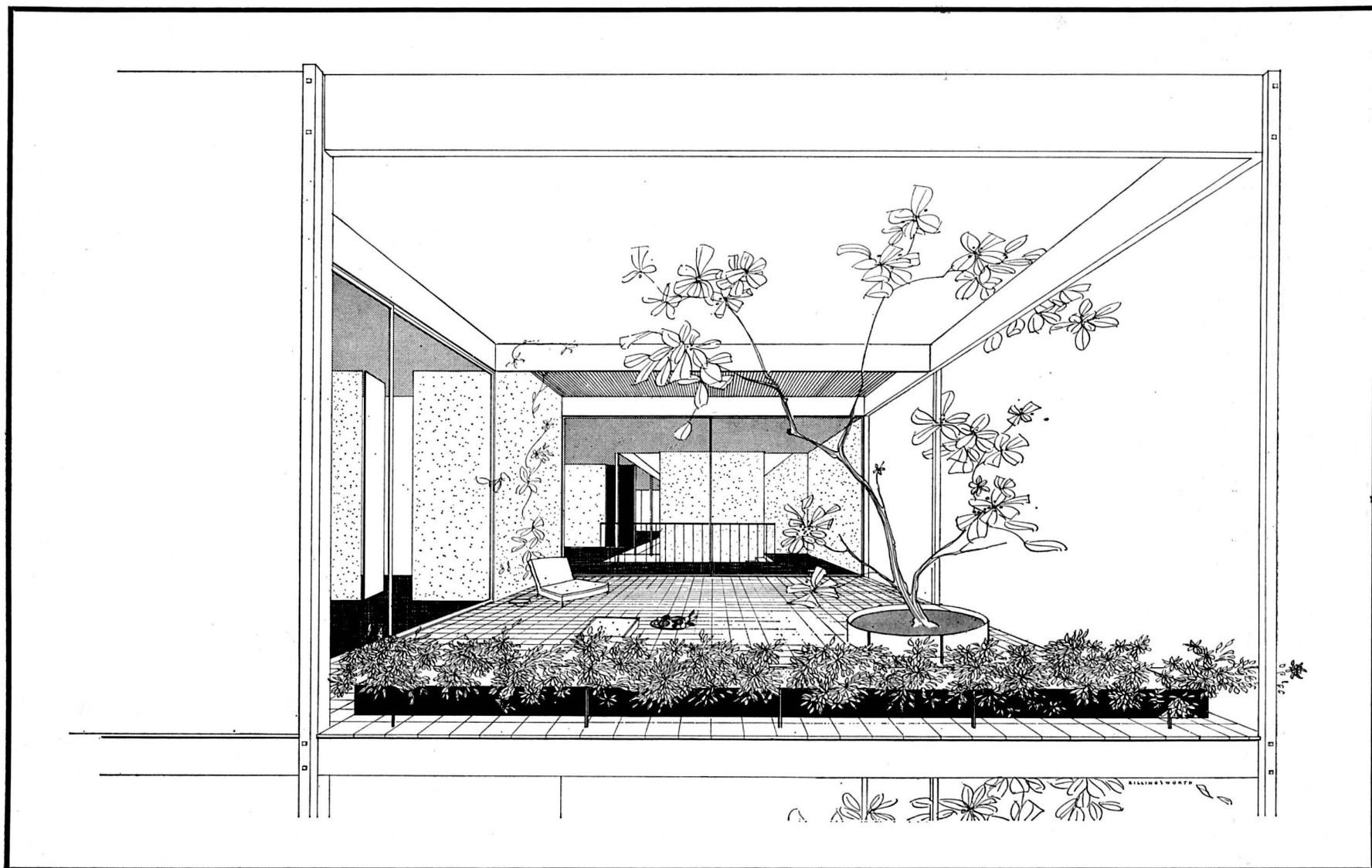
If you asked someone in the know who were the

four leading furniture designers in the middle '30's in this country, four Americans would be named: Donald Deskey, Russel Wright, the late Gilbert Rohde . . . and the indomitable and truly gifted Edward Wormley who is at this moment the only one of the initial foursome in household furniture still practicing in this field. Some day perhaps the Museum of Modern Art will stage a retrospective show of the pioneers in modern design in America and proper credit will be given not only to Wormley but also to Gilbert Rohde, Paul Frankl, Eugene Schoen, Vally Wieselthier, Marguerite Mergentime, Norman bel Geddes, Wolfgang Hoffmann . . . all names that have passed off the scene but all valiant fighters in their time. Some of our more realistic and also very able designers quickly saw that appliances, transportation (planes, cars, ships) and the metal and plastics industries offered greater professional opportunities than furniture. They included Raymond Loewy, Donald Deskey, Henry Dreyfuss, the late Walter Dorwin Teague, among others. These are larger industries, attuned to mass production and, as a rule, more lucrative clients.

Time does not permit me to delve into the manner in which the dreams and the ideals of many of these designers were deformed and commercialized while they stood helplessly by . . . of the battle between basic design and artificial obsolescence . . . of dubious distribution policies that prodded even well-wishers into other areas. Suffice it to say that we stand presently at a very significant crossroad. The guideposts of the Bauhaus and all it stood for still prevail and counsel in such fields as office equipment, appliances, bathroom scales, pencil sharpeners . . . and certainly in most public interiors such as airports, offices, lobbies, and so on. The Bauhaus spelled the exit of claw-and-ball feet Chippendale bathtubs, coal stoves with Queen Anne legs, and radiators with Renaissance fretwork. But in residential interiors . . . and this includes even the kitchen . . . the rejection of Bauhaus concepts (or at least our concept of Bauhaus concepts) is proceeding at a steady pace. This includes even the kitchen . . . where "romanticism" flourishes nicely at the moment. There are several causes for this, some valid, others regrettable:

1. Psycho-functionalism . . . as opposed to pure functionalism . . . recognizes the urge in most people for escape. They want their homes to be a refuge and a haven, not a reminder of their outside activities. They reject the "architecture of purity" . . . too stringent, too stark, too impersonal, too anonymous. (In truth, Bauhaus expressions need not follow this vein but most people do not know how to avoid it.)

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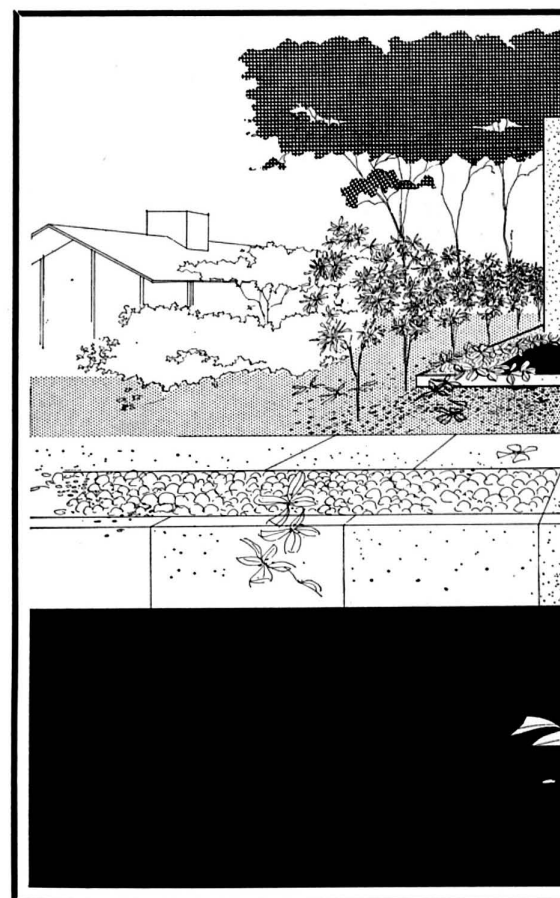


## ARTS & ARCHITECTURE'S CASE STUDY HOUSE NO. 25

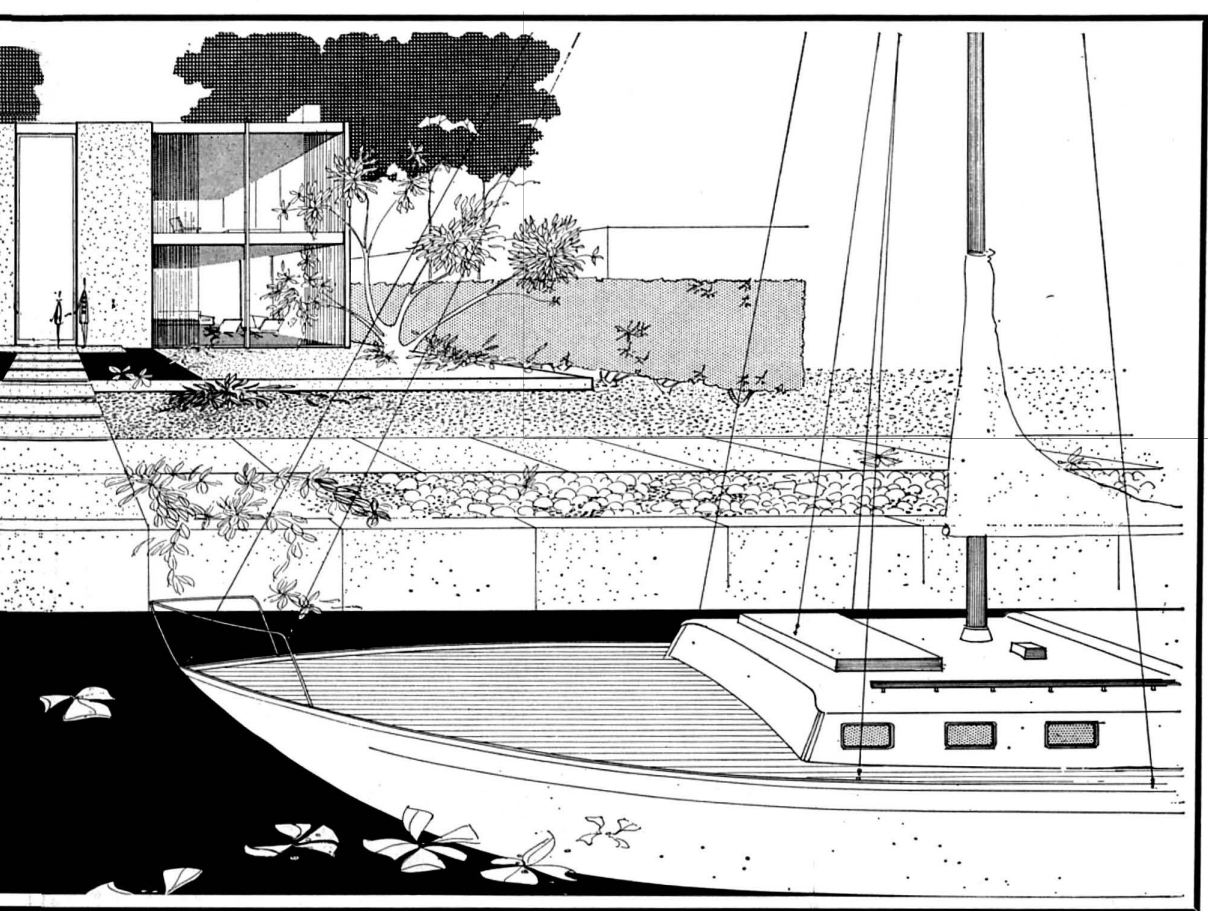
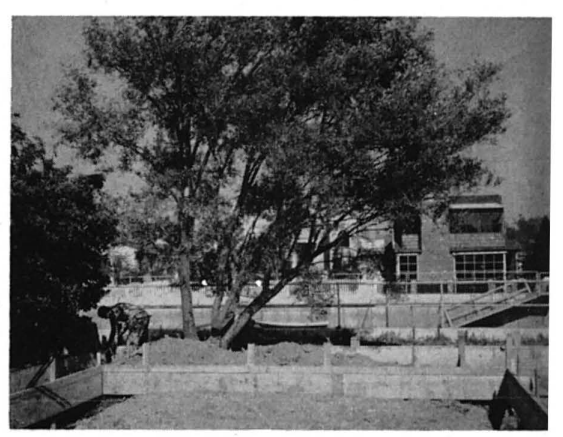
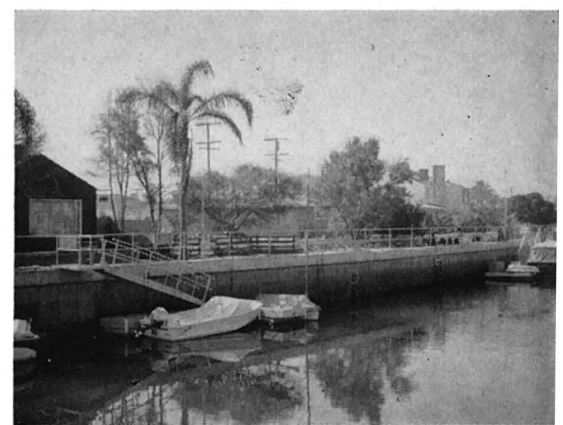
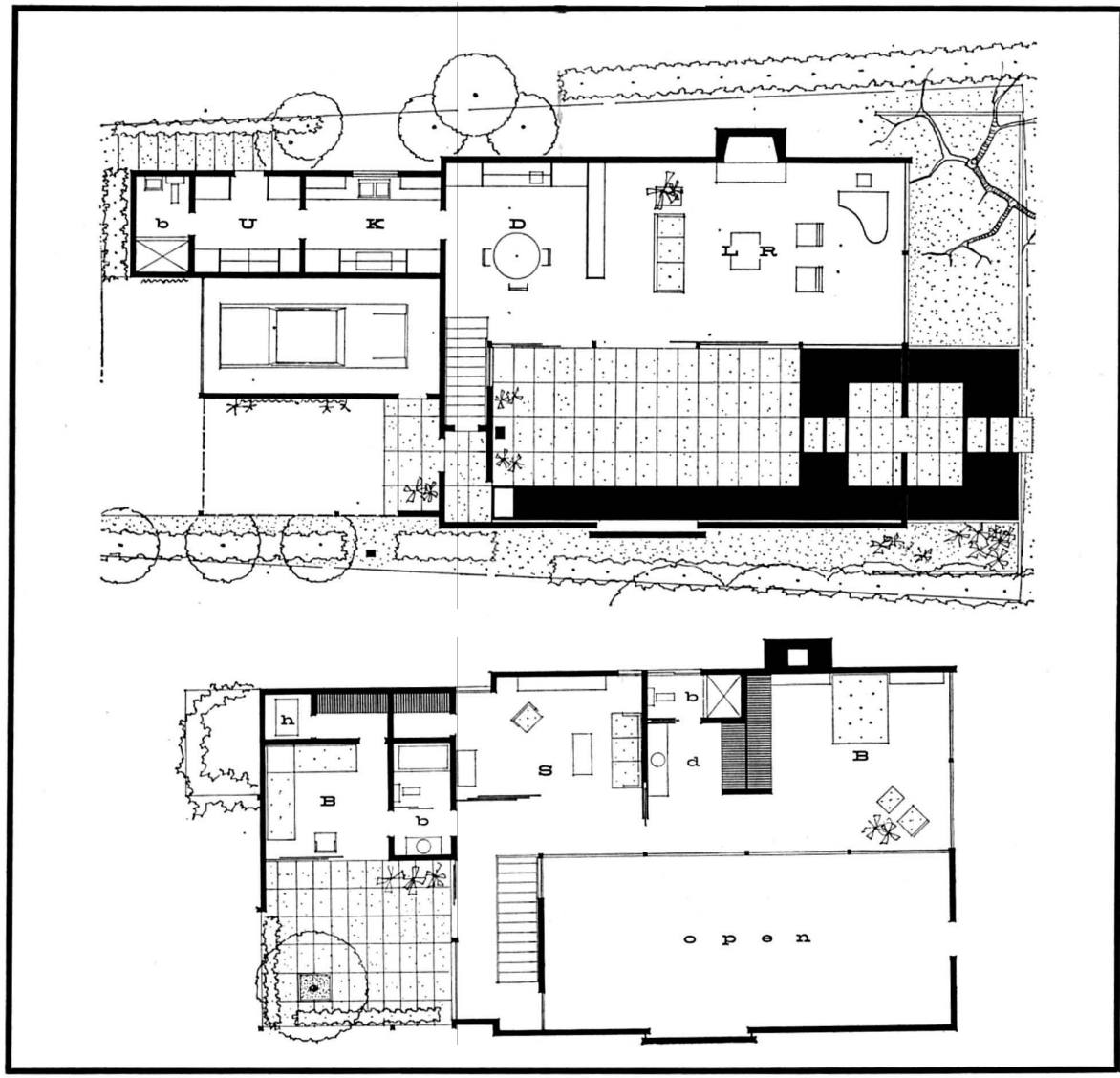
BY KILLINGSWORTH, BRADY, SMITH AND ASSOCIATES, ARCHITECTS

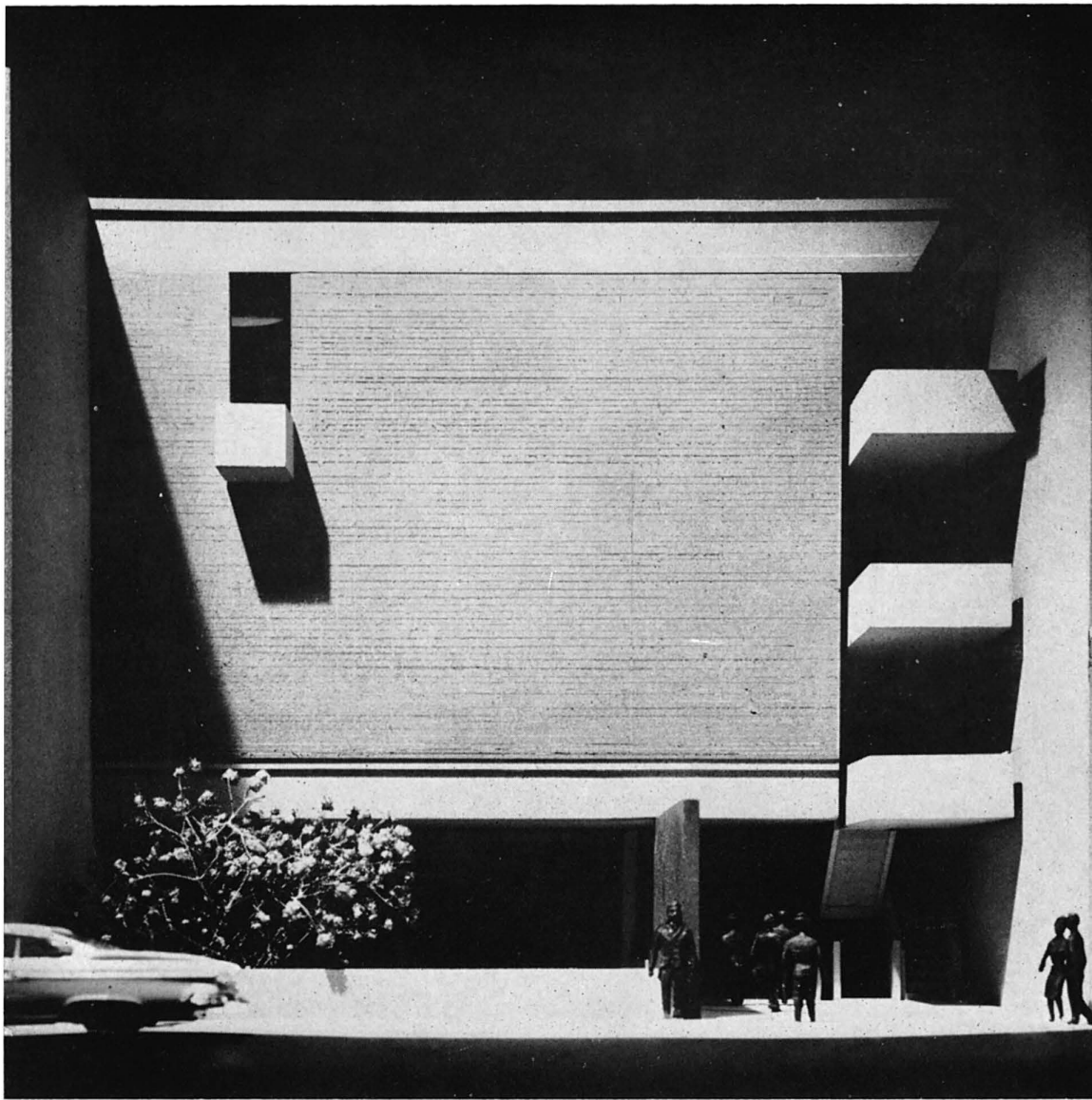
Construction is well under way on the new Case Study House. The forms are set for the concrete, the small retaining wall at the front is poured, and the plumbers are working with their underslab piping. Before construction of the house could be started the large olive tree which was to be located on the canal side had to be installed. This 50-year-old tree is 24'-0" tall, and has a spread of 22'-0". It was in a 5'-0" box and was extremely heavy, requiring the use of large equipment and a crane to set it in place. The tree was located in the raised podium area 6'-0" beyond the face of the living room. It is one of the more essential elements of the design since it will provide a filter for the view from the living room to the sidewalk and the houses beyond the canal. It will also provide needed privacy for the master bedroom. The view from this room is now exciting. The room appears to hang in the tree top. Some of the foliage will be thinned out to provide only the choice views of the canal.

Few problems have developed relative to the start of the house. Some grades have been changed and it is possible that the platform at the street entrance may be extended due to these changes. Also it has been decided to continue the Hacienda Beige Quarry tile by Mosaic Tile into the kitchen, service and service bath. This will create continuity in the floor materials. The tile will now start with the stepping stones at the entrance, through the courtyard, the dining room, the kitchen, service and service bath and then to a repeat at the terrace on the second floor. Carpet has been retained at the stair to lessen the noise problem and to give warmth to this area. The switches and lighting controls which have been selected are "Swepe" by Reiner Industries. This is a remarkable switching device which provides the needed controls in a tiny, well designed package which is easily expanded by an add-on arrangement. The lighting fixtures in the house will be by Marco. Most of these will be flush fixtures thus subordinating the lighting to the atmosphere of the house. The sliding glass doors by Arcadia feature the inside screen. It is hoped that the Duranodic finish will be available. If this is not possible then the baked enamel coating will be used. The final selection of the kitchen equipment has been made. This is a happy choice since the appliances are by Thermador and the project will introduce their new dishwasher. The plastic laminate is by Parkwood and has been chosen because of its fine range of colors. Skylights in the baths are by Skyco. These units provide an excellent solution to the usual problem of interior baths. Roofing and insulation is by Owens-Corning-Fiberglas. The framing is Douglas fir.









*The architectural model shown here is one of the eight theater concepts resulting from the Ford Foundation Program in Theater Design in which eight designer-architect teams were given grants to develop their own ideal concepts of the stage, working closely with directors, playwrights, technicians and other theatrical artists.*

CONSULTANTS:  
THOMAS DE GAETANI  
SIR TYRONE GUTHRIE  
THEODORE MANN  
JOSÉ QUINTERO  
BEN SCHLANGER

## A FLEXIBLE THEATRE

ARCHITECT: PETER BLAKE, OF BLAKE & NESKI

DESIGNER: DAVID HAYS

ASSOCIATE: JAMES BAKER

This is a small theater made flexible not with mechanical gadgets, but by simple, architectural means that are both more economical to construct and more stimulating to use.

The principle employed is a system of related half-levels, each 6 feet above the one below it, each open to the entire acting-and-audience area. These levels may be used for seating or for acting, to serve as lighting or projection galleries, or to fulfill several of these functions simultaneously. The levels may be opened to one another or closed off; they may be varied in height by the introduction of intermediate platforms; or they may be bridged by movable stairs.

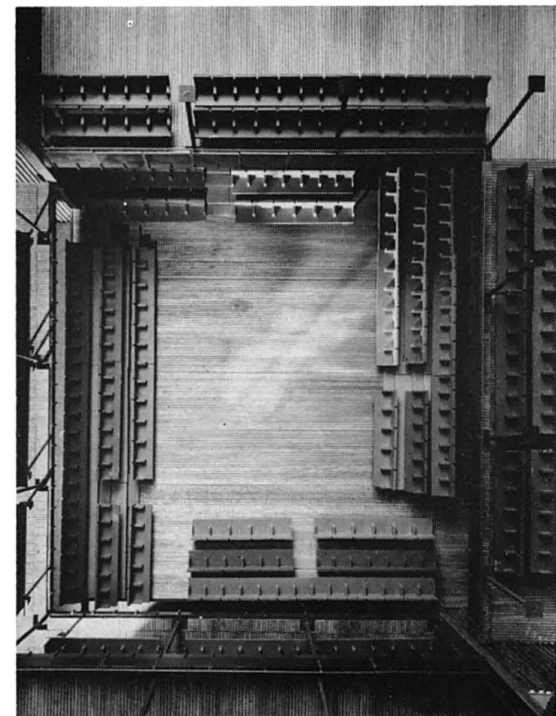
Thus, within an extremely simple, architectural space, it is possible to create anything from a theater-in-the-round to a traditional proscenium arrangement; to provide orchestra pits as well as galleries, to create a movie theater as well as a TV studio. Exciting productions can be given with a minimum of "scenery" as we know it; the

spaces themselves are scenery enough.

The rectangular form of this multi-level theater was determined by the dimensions of a typical New York City lot, consisting of three brownstone sites each measuring 20 feet by 100 feet. The spaces related to the main theater area—lobby, restaurant, bar, etc.—were designed to provide additional sources of income for a typical, low-budget, off-Broadway operation.

But the basic idea of a theater of intermediate levels is adaptable to any shape or form, and to any site. It could easily work as a circular or a polygonal structure—and the lobbies and other related areas can be placed next to the main theater spaces rather than under or over them: In a campus site, by the extension of one balcony a high seating capacity could be achieved. The principle, however, remains the same: a structure devoid of elaborate mechanics, subservient to the varied needs of the experimental theater.

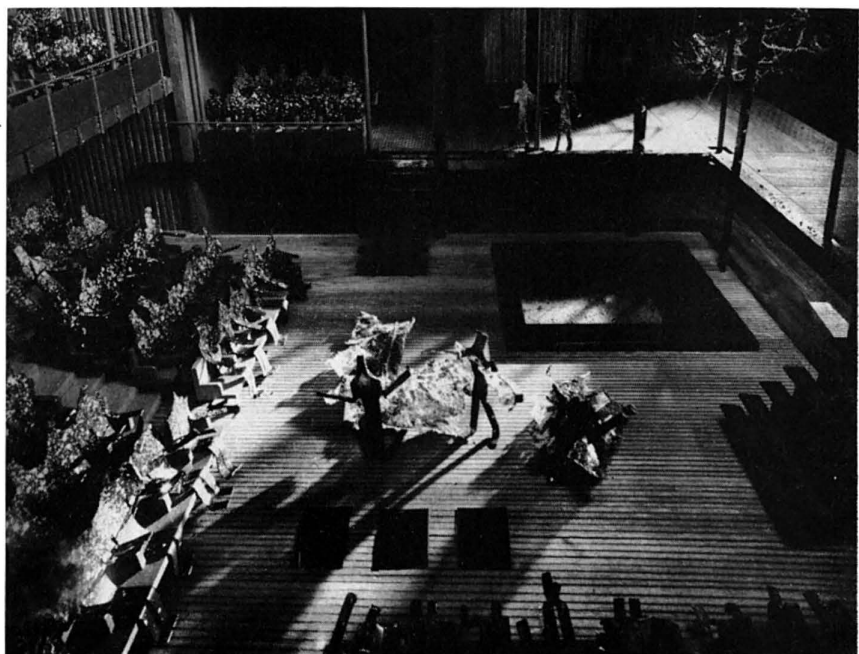
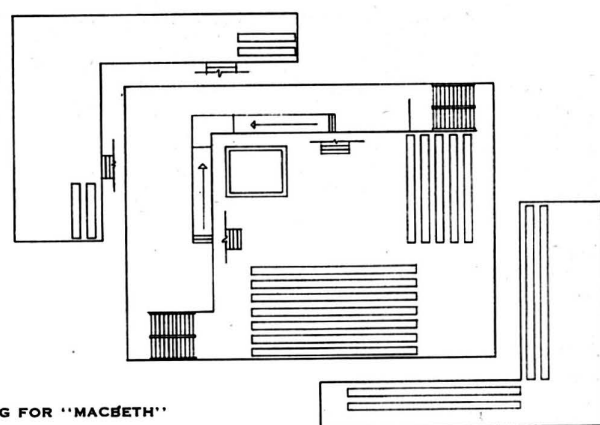
—PETER BLAKE AND DAVID HAYS



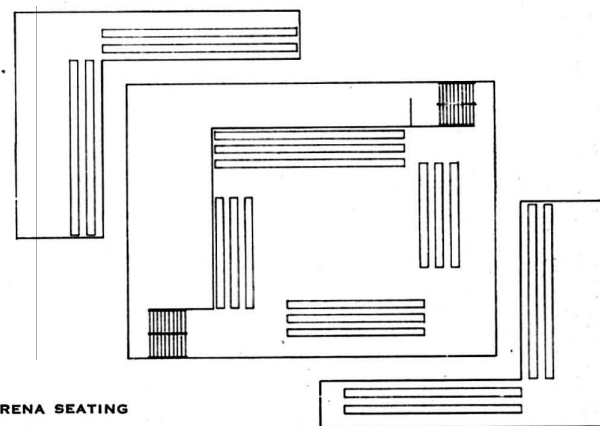




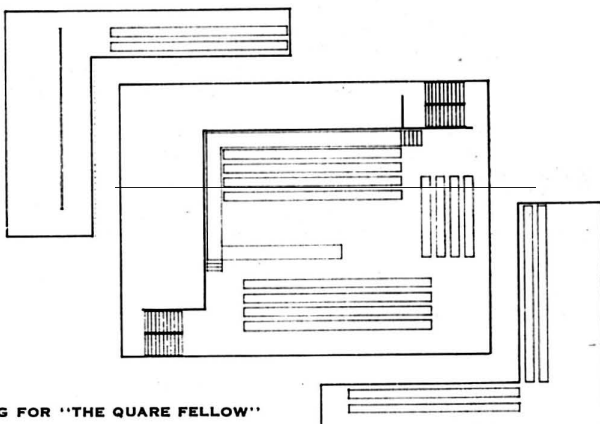
SETTING FOR "MACBETH"



FULL-ARENA SEATING



SETTING FOR "THE QUARE FELLOW"



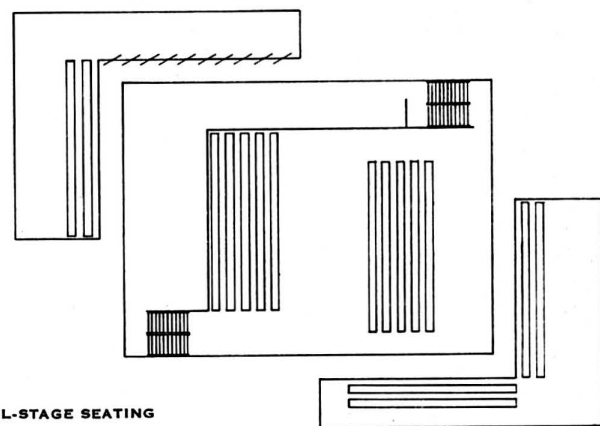
At the "Circle in the Square" we have found that our most successful productions are those in which the architecture of the stage action and of the theater room itself are interlocked, thus binding the audience intimately to the play. In this theater the architecture gives infinite variety to the productions, yet the space is not an overwhelming architectural device, and plays ranging from the most "realistic" to the most "stylized" could be beautifully presented.

—JOSÉ QUINTERO

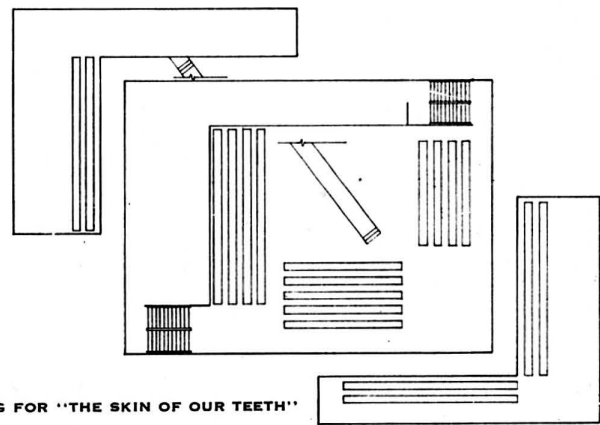


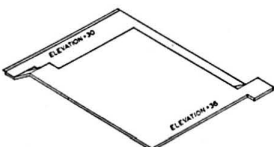
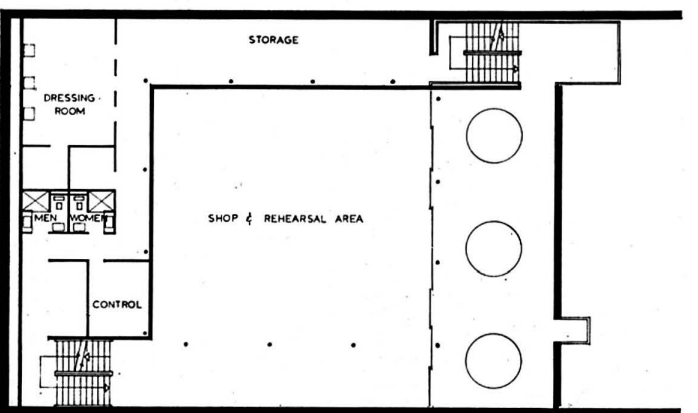
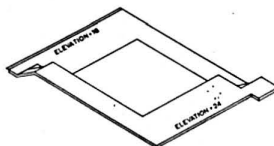
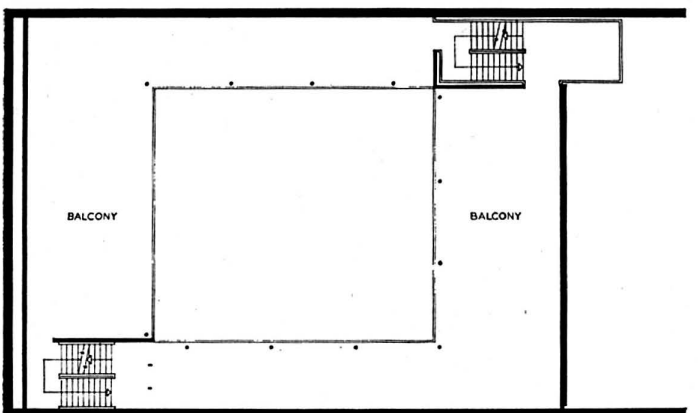
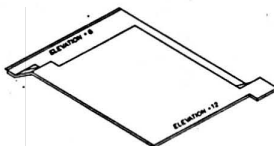
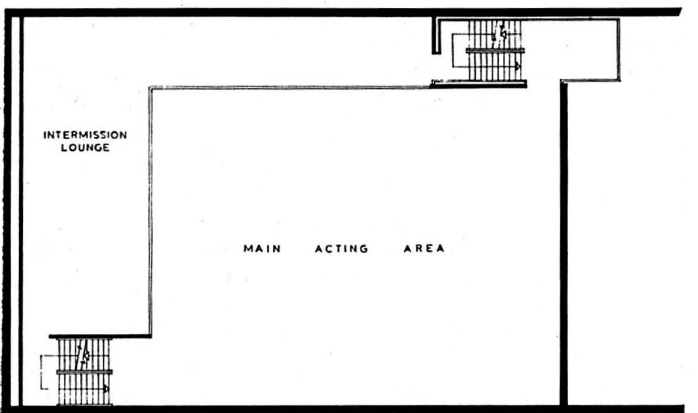
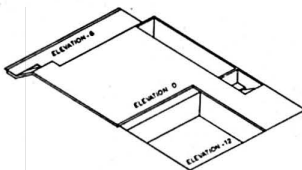
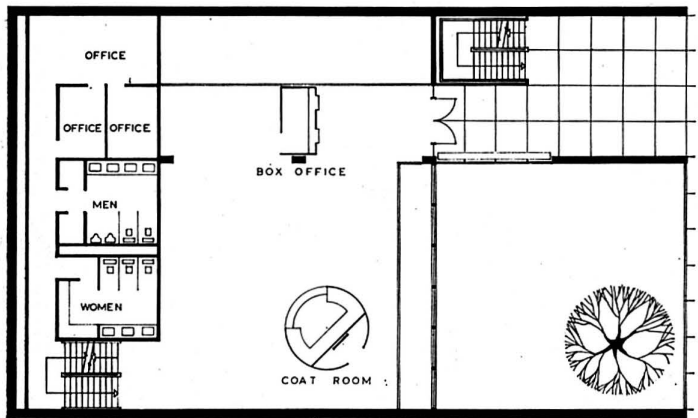
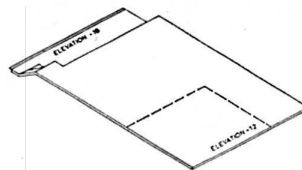
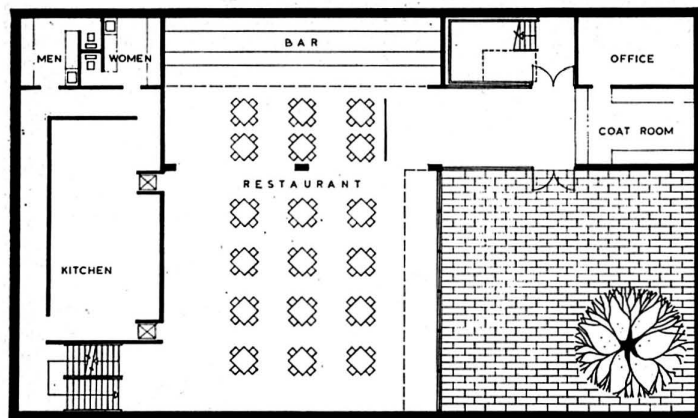
PHOTOGRAPHY LIONEL FREEDMAN

LATERAL-STAGE SEATING



SETTING FOR "THE SKIN OF OUR TEETH"





- 1 The restaurant-bar, in addition to being directly accessible from the theater lobby, also has its own separate entrance from the street.
- 2 Entrance to the theater lobby is by a bridge over the restaurant courtyard. The lobby contains the box office and movable cloak rooms which conceal stairs for actors' access to the traps in the stage floor above.
- 3 The main acting floor is trapped throughout. The shaded area is the half-level 6 feet below the stage floor. This half-level can serve as an intermission lounge, orchestra pit and as a continuous actors' entrance.
- 4 The first two suspended galleries may be used for seating, for acting, for lighting or projection or for several of these functions simultaneously. The railings are removable and may be replaced by special panels to screen off an area entirely.
- 5 The top suspended gallery is used for the dressing rooms and the lighting gallery. Above the dressing rooms is the mechanical room which connects to all levels by means of a continuous duct. The shop or rehearsal area may be subdivided by partitions. Material enters the theater by means of the projecting hoist and loading platforms at each major stair-landing.

## A FLEXIBLE THEATER

### SETTING FOR "MACBETH"

The seating is arranged principally on two sides of the main acting area allowing the stage to be formed by the main acting area and the balcony 6 feet above this area. Extra entrances are also gained by a ramp leading down to the intermission lounge. Total capacity is 298 persons.

### FULL-ARENA SEATING

By utilizing the two balconies at elevation 18 and 24, an ample full-arena seating arrangement of 299 seats may be achieved. The seats are individually attached in rows of seven each. The first row in any bank of seats contains only 6 seats, thus allowing those behind to see through more easily. The seats attach to light and storable platforms. In addition, the seats themselves are in three heights to compensate for the level floor of the main acting area.

### SETTING FOR "THE SQUARE FELLOW"

For "The Square Fellow" the seating has been arranged on three sides of the main acting area with additional seats placed on the balconies at elevation 18 and 24.

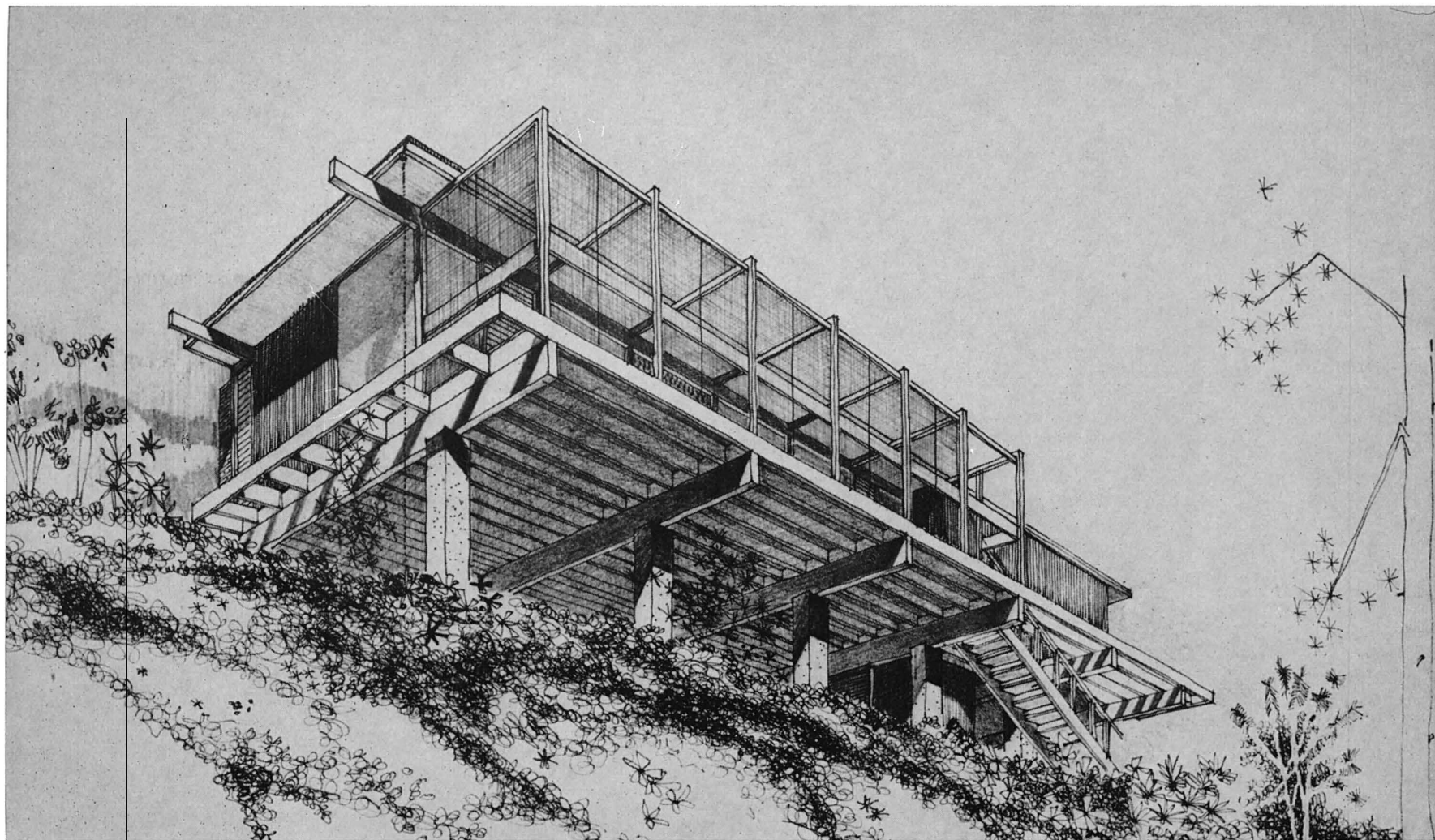
### LATERAL-STAGE SEATING

This arrangement easily accommodates 299 seats in two banks, one opposite the other, plus some seating on the balconies. As shown it is possible to close off any of the balconies by placing panels into the pipe sockets attached to the balcony edges. The grid ceiling is constructed of individual panels which may be lowered singly or as a unit. Thus by proper use of the ceiling, different heights may be obtained within the theater.

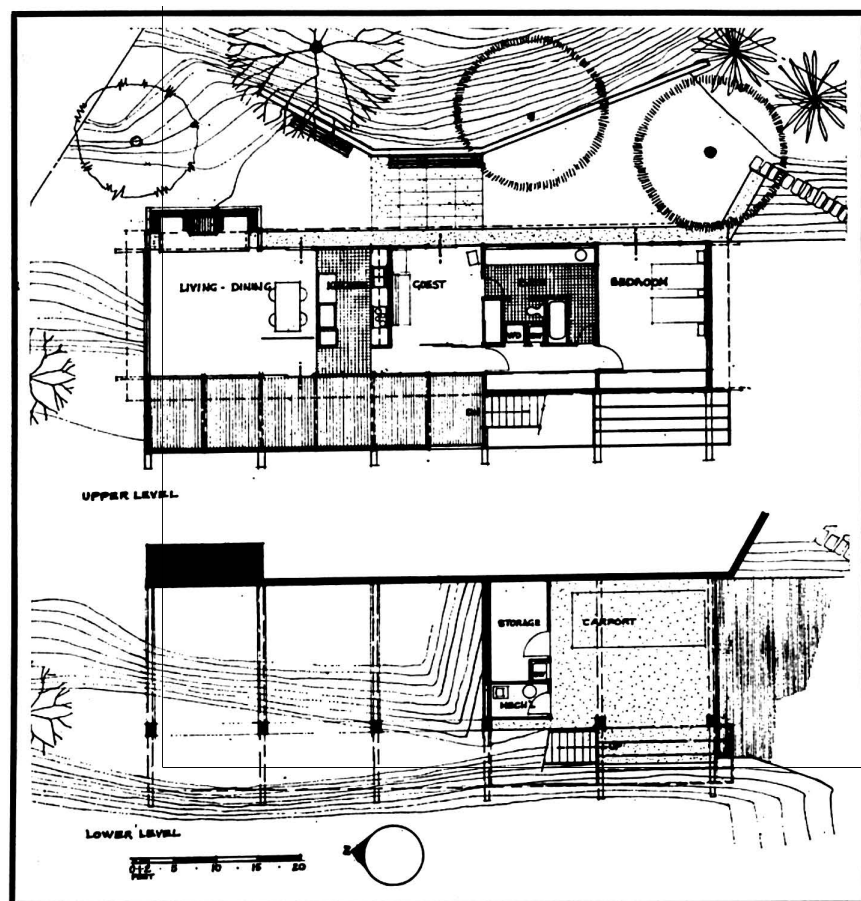
### SETTING FOR "THE SKIN OF OUR TEETH"

This arrangement of 299 seats creates a stage at one side of the main acting area. Although a platform projects into the audience, this is essentially a one-direction scheme. As in the other cases, additional seating is achieved by utilizing the balconies.





### SMALL HOUSE BY PEARSON AND RAWDON, ARCHITECTS



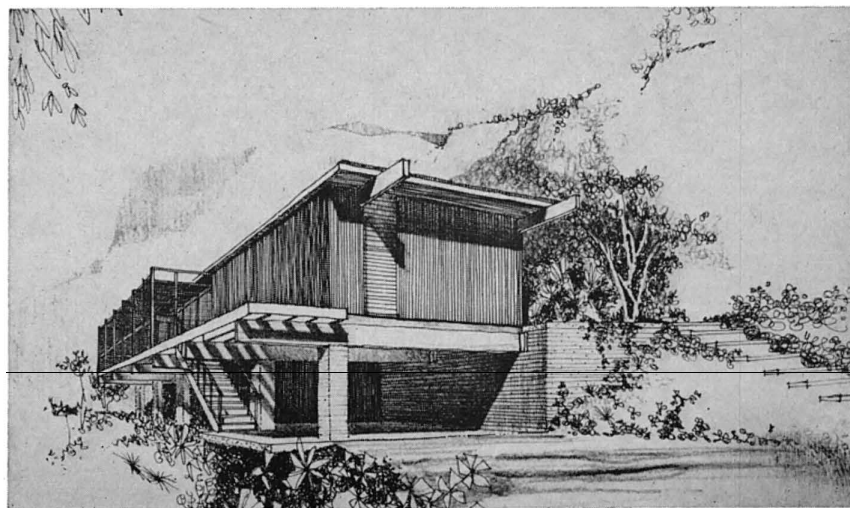
Now under construction, this house is located on a steep, multi-terraced lot, sloping down to the road on the west. There is a close canyon view to the west and a distant view of the San Fernando Valley to the north. An existing driveway and slope of the lot dictated the disposition of the house and the necessity for two levels. Some of the client's requirements were easiness of maintenance, privacy, gardens and a variety of vistas.

The lower level contains the carport, mechanical equipment, storage and a dumbwaiter to the hall above. All the rooms on the upper level, except the bedroom, open to the screened porch on the view side and the garden on the hillside. There is a triple-track sliding partition at the guest room so that when it is used as a den the view to the west may be enjoyed.

The heating ducts run in a plenum created by raising the closet floor serving the hall and bedroom, and between the floor joists to serve the remainder of the house. And the plumbing is collected in the storage area. Therefore no ducts and pipes are visible from the road and driveway below.

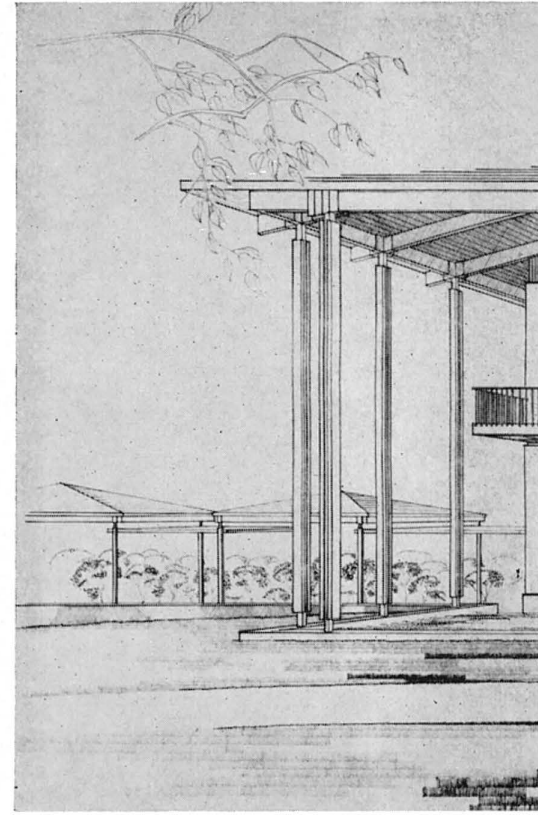
Rough-in plumbing has been provided for future bathroom facilities.

The frame is 2 x 8 floor joists spanning between six 6 x 16 wood girders; 2 x 8 roof joists spanning between 4 x 10 wood lintels, continuous at the glass lines. The exterior finishes are Douglas Fir Texture 1-11 and tempered Masonite soffits; all exterior doors are sliding aluminum, interior doors are Masonite-covered slab; interior finishes are Douglas Fir Texture 1-11, drywall, walnut cabinets, laminated plastic, enameled hardboard.

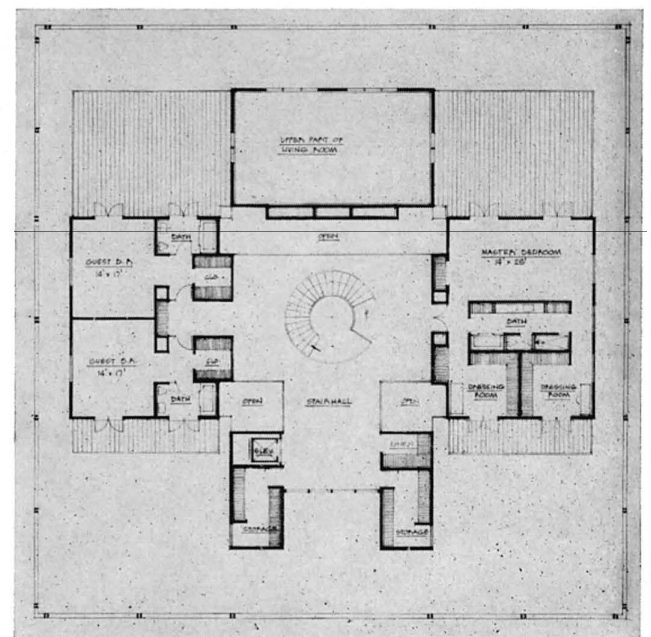
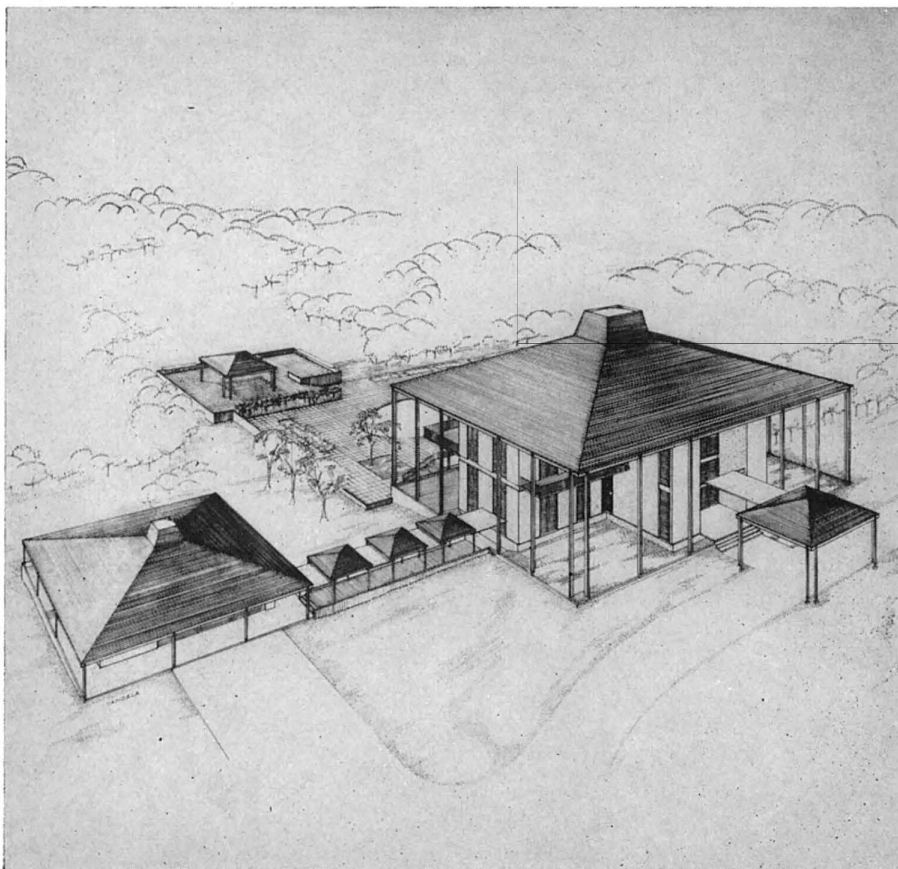


The house will be situated on a rocky hill near Nassau, on New Providence Island, in the Bahamas, and will command excellent views of the sea. The spaces within the house share its full two-story height; the living room, designed to accommodate the client's large scale furniture and the central stair hall which receives light through the glass corners of the roof oculus. The glass corners articulate the separate nature of the four volumes around the hall. All major interior rooms have well protected exposures onto the open corner spaces which are the essence of the house.

The perimeter columns are galvanized painted steel and wood. Gray-tinted glass and louvered hurricane shutters will help soften the interior light. The second floor is a two-way concrete system with exposed coffered ceilings. Floor finishes throughout are terrazzo tile.

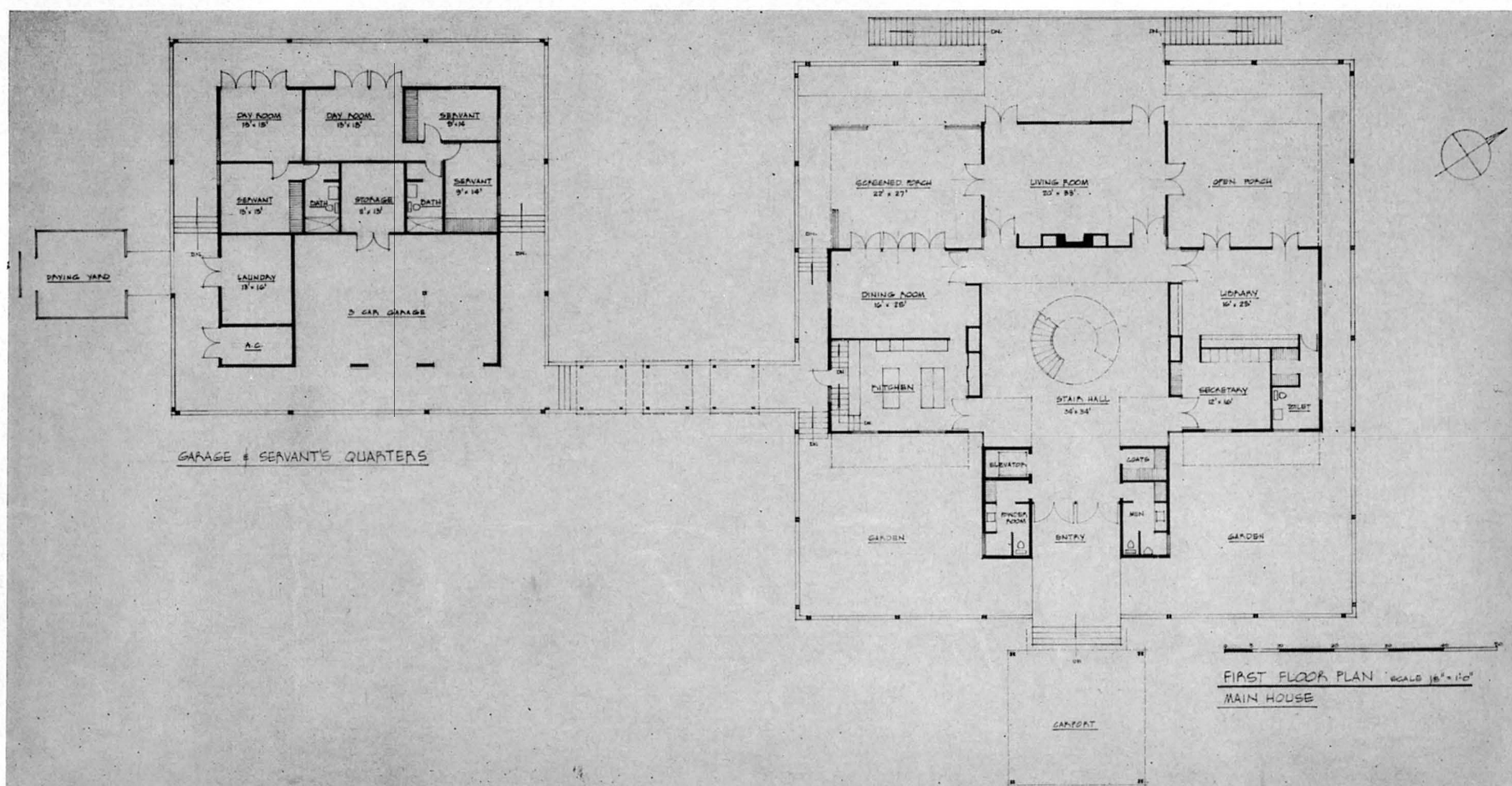
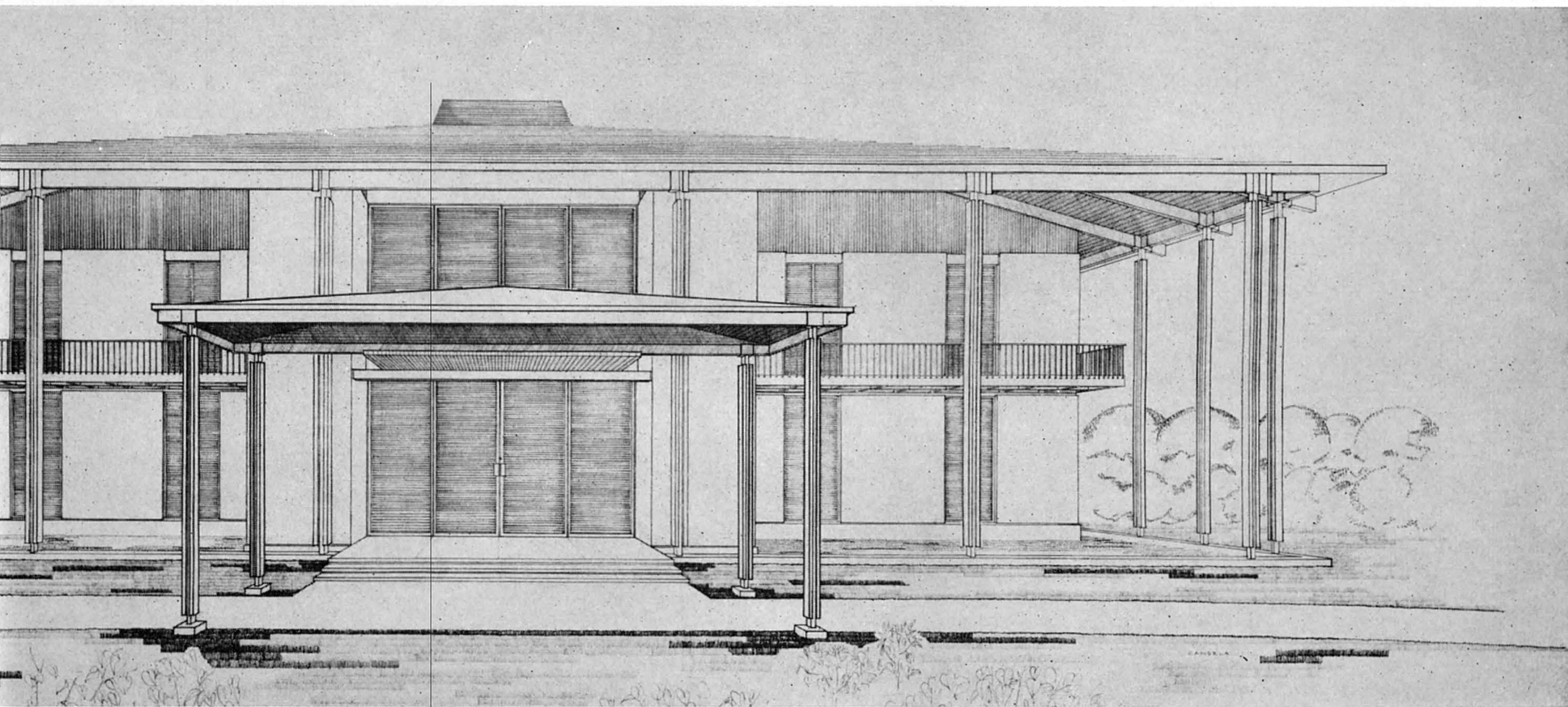


HOUSE BY PANCOAST, FERENDINO, SKEELS & BURNHAM, ARCHITECTS



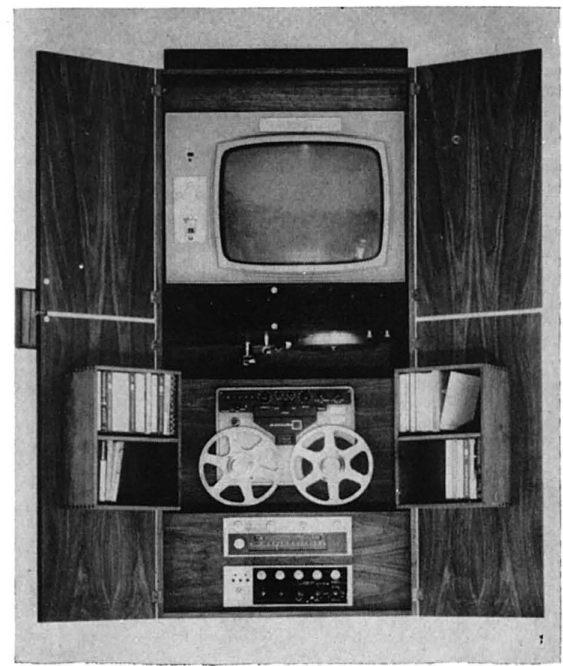
SECOND FLOOR PLAN







A COMPLETE HIGH FIDELITY SYSTEM IS HOUSED IN THIS COMPACT SIX-FOOT-HIGH CABINET WITH ALL COMPONENTS AT CONVENIENT HEIGHT; TUNER AND PREAMPLIFIER ARE AT EYE-LEVEL, TAPE RECORDER IS POSITIONED FOR EASE OF OPERATION, THE TURNTABLE IS AT "COUNTER" LEVEL;



STORAGE FOR ALMOST FIFTY TAPES IS PROVIDED IN THE DOOR RACKS, LOWER AREA CAN BE USED FOR SPEAKER INSTALLATION, RECORDS STORAGE, OR TELEVISION RECEIVER; DESIGNED BY RICHARD W. THOMPSON FOR GLENN OF CALIFORNIA.

## NEW FURNITURE



SOLID TEAK CHAIR WITH ROSEWOOD INLAYS; DESIGNED BY ERIC ANDERSEN AND PALLE PEDERSEN, ARCHITECTS; FROM THE MOREDDI COLLECTION.



DINING GROUP FROM THE NORWEGIAN COLLECTION OF PETER WESSEL; SIDEBOARD AND DINING TABLE ARE PERFECTLY MATCHED WITH WIDE BANDS AND CORRELATED PANELS IN TEAK OR ROSEWOOD; TABLE EXTENDS TO 98"; SIDE CHAIRS UPHOLSTERED IN LEATHER OR NORWEGIAN FABRIC ARE AVAILABLE WITH OR WITHOUT ARMS; DESIGNED BY GERHARD BERG.

LEATHER AND METAL CHAIR: THE BACK AND SEAT SLING OF NATURAL COWHIDE IS SUSPENDED ON POLISHED CHROME STEEL BUTING; SNAP-ON FOAM RUBBER SEAT PAD COVERED IN BLACK CAPEKIN; CHROME STEEL FRAME; ROUNDED ARMS AND STRETCHER OF CAST ALUMINUM HAVE BLACK FUSED FINISH; BY CHARLES POLLACK FOR KNOLL ASSOCIATES, INC.



CONFERENCE ARMCHAIR AVAILABLE WITH ALL-WOOD FRAME OF SOLID WALNUT, SOLID PALISANDER, OR WITH COMBINATION FRAME OF WALNUT OR PALISANDER AND STEEL; VISITOR'S ARMCHAIR AVAILABLE IN TWO HEIGHTS WITH WALNUT OR PALISANDER FRAME, OR WITH A FRAME COMBINING EITHER OF THE TWO WOODS AND STEEL; BY SVEN DYSTHE FOR DUX, INC.







CORNER TABLE WITH AN OFFSET FRONT, AVAILABLE EITHER WITH WHITE MICARTA, OR WALNUT TOP; BY MARTIN BORENSTEIN FOR BROWN-SALTMAN.



SOFA AND CHAIR FROM KASPARIANS; THE METAL BASE AND LEGS ARE 1 1/4" SOLID ALUMINUM, WITH HIGH POLISH ANODIZED FINISH, STRETCHERS ARE ALUMINUM BAR, SATIN BLACK ANODIZED FINISH; ALL FRAME PARTS CAN BE REPLACED; UPHOLSTERY IS WOOL IN A WIDE RANGE OF COLORS; DESIGNED BY HAROLD RICHARDS.

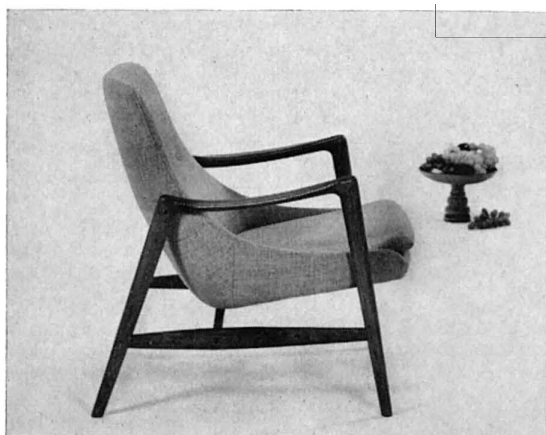


SOFA FROM METROPOLITAN FURNITURE COMPANY'S CONTRACT GROUP; AVAILABLE ON ANODIZED ALUMINUM BASE, SOLID WALNUT BASE, OR ALUMINUM LEGS; TAILORED OR LOOSE BACK. DESIGNED BY JULES HEUMANN.

The interesting factor in the winter furniture markets throughout the country was not the number of new designs introduced but rather the growing trend toward cleaner lines and lighter scale. This was evident in case goods and upholstered furniture shown by most leading manufacturers. During the last few years most American furniture seems to have become overstuffed, over-scaled, and over-decorated. Fabrics leaned strongly towards silks and satins and case goods were heavily ornamented with over-scaled hardware. All of this was known as "The Return to Elegance." A Los Angeles home fashions reporter recently said that the current designs exhibited during the winter furniture markets show a "Return to Sanity."

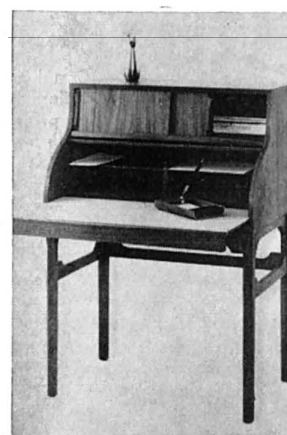
The more architectural and simple design in case goods is strongly evident in furniture in all price categories. The Baker Furniture Company of Holland, Michigan has a complete collection

(Continued on page 28)



ROLL-TOP DESK, 30" WIDE; PULL-OUT WRITING PANEL OF COLORED PLASTIC OPENS ROLL-TOP AUTOMATICALLY; GENEROUS STORAGE SECTION AND TWO SLIDING PANELS; DESIGNED BY JOHN J. KEAL FOR BROWN-SALTMAN.

CHAIR DESIGNED BY RASTAD AND RELLING FOR PETER WESSEL NORWEGIAN COLLECTION; THE FRAME IS CARVED FROM SOLID TEAKWOOD; THE MOLDED BACK IS UPHOLSTERED IN NORWEGIAN FABRIC.



# PRODUCTS



merit specified

## for the new Case Study House

The following are the specifications developed by the architects for the new Case Study House No. 25 and represent a selection of products on the basis of quality and general usefulness that have been selected as being best suited to the purposes of this project and are, within the meaning of the Case Study House Program, "Merit Specified."

### Case Study House No. 25 by Killingsworth, Brady, Smith and Associates, architects, for the magazine, Arts & Architecture

#### STRUCTURAL

**Framing Lumber**—Douglas Fir; The West Coast Lumbermen's Association, 1410 Southwest Morrison Street, Portland 5, Oregon.

**Cement**—Portland Cement Association, 816 West Fifth Street, Los Angeles, Calif.

#### DOORS

**Aluminum Sliding Glass Doors**—Arcadia sliding doors; Northrop Architectural Systems, 5022 Triggs Street, Los Angeles 22, California.

#### FINISHES

**Quarry Tile**—The Mosaic Tile Company, 131 North Robertson Boulevard, Beverly Hills, California, and Zanesville, Ohio.

#### SWEPE LIGHT CONTROLS

The remarkable new Swepe low-voltage switching controls are being used. These are the most handsome of the low-voltage control systems. The switch is only 1½" square and is designed so that additional switches may be clipped on making a small simple device. Each switch has a name plate identifying the area being switched thus eliminating the confusion usual with most low-voltage systems. The switches are lighted so that they glow in the dark and are easily found. They will be set at 3'-0" from the floor and will align with the door knobs. Manufactured by Reiner Industries, Swepe Remote Control Division, 4811 Telegraph Road, Los Angeles 22, California.

#### MARCO LIGHTING FIXTURES

Marco lighting fixtures are being specified throughout the project. Lighting in the house is by flush fixtures. Marco fixtures meet the requirements admirably. They subordinate the lighting to the total concept of the house thus allowing the lighting to become a part of the architecture rather than dominating it. Manufactured by Marvin Electric Manufacturing Company, 648 Santa Fe Avenue, Los Angeles 21, Calif.

#### THERMADOR APPLIANCES

Thermador kitchen appliances will be used. This is a most happy choice for Case Study House No. 25. Thermador has been the leader in the built-in appliance field and with this house they will introduce their excellent "Thermador Masterpiece Dishwasher." This dishwasher features a stainless steel interior thus eliminating chipping, cracking, staining, cutting, rusting, and odor problems found in porcelain or plastic lined dishwashers. The outside of the stainless steel tank is coated with a specially developed insulating and sound deadening material. During washing it is possible to carry on a telephone conversation in the kitchen while dishwasher is in operation. Thermador, 5119 District Boulevard, Los Angeles 22, California.

#### WASTE KING GARBAGE DISPOSAL

The garbage disposer is by Waste King. This product has been proven over and over in years of usage. It has maintained a consistent performance of top quality. Waste-King Corporation, 3300 East 50th Street, Los Angeles 58, California.

#### PARKWOOD PLASTIC LAMINATE

The kitchen, service and bath counter tops will be by Parkwood. This excellent product recently received a national award for its fine colors and finishes. The color continuity is most important in Case Study House No. 25. Fortunately Parkwood has developed a material which answers this need admirably. Parkwood Laminates, Inc., 134 Water Street, Wakefield, Massachusetts.

#### SKYCO SKYLIGHTS

Plexiglas Dome Skylights by Skyco Inc. will be used for lighting the master bath and service bath of the house. These skylights are used to bring natural lighting to these areas where good lighting is so important. The Skyco domes provide a shadowless total illumination. Night lighting for the rooms will be provided from an electric fixture set within the dome skylight. Manufactured by Skyco, Inc., 3210 Van Owen, Burbank, California.

#### OWENS-CORNING ROOFING AND INSULATION

The roof and insulation is by Owens-Corning. This firm has supplied the architect with products which solve most of the problems of roofing and insulation. The roofing is excellent, providing a trouble-free weathertight project. The insulation is of the finest without many of the problems inherent with most insulations. Owens-Corning Fiberglas Corporation, 5933 Telegraph Road, Los Angeles 22, California.

#### NEW FURNITURE

(Continued from page 27)

of case goods called the "Northwest" which, though light in scale, has achieved a true elegance through the use of rare woods and handsome bronze-finished metal. Large Southern manufacturers of low-priced furniture are also showing complete collections of simple

straight-lined case goods which show a strong architectural influence. Upholstered furniture is also lighter in scale and more simple in design. The silks and satins are giving way to handsome new nylon fabrics which have the look of heavy linen and hand-woven tweeds. One of the new collections of light-scaled upholstered furniture is a complete group of sofas and chairs designed by Paul McCobb for the Widdicomb Furniture Company of Grand Rapids. Scandinavian imports—still a very important part of the American furniture picture—retain their identity but also show a marked change in scale and line. Many of the new imports from Denmark, Norway, and Sweden have a more architectural look while concentrating on achieving a handcrafted appearance through the use of intricate dovetailed construction and inlays of rare wood.

Now that furniture design in America seems to be back on the road toward logical contemporary design, we can only hope that the presentation and acceptance of these new designs will result in a full-fledged "Return to Sanity" in American furniture design.

—EDWARD FRANK

#### HILLSIDE HOUSE—VICTOR GRUEN

(Continued from page 12)

small study-den which can be visually connected to the living-room through a sliding curtain. All these elements of the house, as well as the dining-room and the exterior, covered dining terrace are at the same level. The living-room proper is set two feet below and is reached by a flight of four steps. This arrangement opens the view from the dining-room and from the dining-room terrace into the garden and into the valley to the west; furthermore, it results in increased clear height for the living-room, insofar as the ceiling is one continuous level surface throughout the upper level, with deep overhangs, especially at the western elevation.

The hall, centrally located at the upper level, is reached through a short flight of cantilevered concrete steps located in the small access court bounded by the house and the retaining walls supporting the cut bank. The view toward the valley is thus shielded until the hall is reached; upon entering the house, it is dramatically introduced through the framing of the living-room west wall.

The western view is capitalized as much as possible: The master bedroom, the study, the living-room, the dining-room, the dining terrace, and the kitchen, one of the children's bedrooms, as well as the playroom at the lower level, all face to the west toward the tree-framed view of the lake.

The composition of the wall elements reflects the allocation of functions to the house and define as individual blocks the children's and the master bedroom areas, and, together with the fireplace block at the western elevation, the living-room space. Glazing has been limited in order to obtain protection from sun and to insure a sheltered quality to the interior.

The framing of the house consists of conventional stud walls. However, double-stud walls have been adopted in several walls to create depth for recesses and for shadow play. All roof framing consists of exposed 4" by 14" girders, running parallel at 8' on center over the entire roof area. They are supported at all times by bearing walls, except at the long span over the living-room where the beams rest over an exposed cross girder.

With a purposeful design intent, the house was detailed to avoid smooth or exacting finishes. The beams and girders are rough sawn lumber. The plaster has coarse sand finish, and all corners are rounded rather than finished to a sharp edge. All sash and sliding doors are wood framing. Walls and ceiling surfaces never meet, being separated by either the carrying beams or by wood blocking between the beams. Thus, the rhythm of the roof framing expresses a continuous common denominator to all spaces.

The dominant color is white, applied as integral finish plaster coat. A few strong color accents occur, such as at the enclosure walls of the pantry and individual walls in the bedrooms.

The landscaping proposes to restore to the graded banks the native brush, while maintaining a small nucleus of finished landscaping in the open, level lawn between the house and the pool and in the few flower beds at the entrance court and immediately outside the master bedroom. The paved area adjacent to the pool extends into a wood-framed terrace, cantilevering over the hillside, and contrasting, in color and shadow, the two small masonry retaining walls.



## MODERN DESIGN—ALFRED AUERBACH

(Continued from page 17)

2. We are fundamentally a fickle people. We get bored quickly. We like change. Modern, as it originally appeared, has been here for a long time, by American standards. We say, "Let's try something else." This is particularly the viewpoint of those who have never evaluated the modern movement as possessing a philosophical and economic credo, but saw it essentially as another transient fashion.

3. The Bauhaus has never been without its rebels or its dissidents. Wright, with his fight for organic design and his criticism of Mies and his "box on stilts," was the most influential. But Nervi in Italy, Mendelsohn in Germany, Torroja in Spain, Candela in Mexico, much of Ed Stone's work—all represent "free form" in architecture. Certainly the late Eero Saarinen's Technical Center for General Motors—much a la Bauhaus—differs greatly from his more recent work, the TWA airport at Idlewild. The Noguchi table, the George Nelson clocks, the Laverne chairs . . . all bespeak another outlook for which, if you must have a rallying cry, we might call "Form follows fantasy."

The vogue for crafted Scandinavian designs . . . the vital expressionism of Italian designers . . . afford other cues. We are drifting from logic to exuberance . . . from austerity to adornment . . . from discipline to the fanciful. Even in architecture we find no less a spokesman than Philip Johnson saying that the Bauhaus must now share the stage with "brutalism"—a totally uninhibited expression aided greatly by the arrival of pre-cast concrete . . . and neo-Gothic, as witness a church he himself has designed. In industrial design we see a profound trend toward surface enrichment that would have been frowned on in the '30's as "a violation of the code" but is now being practiced even by some of the early pioneers: stainless steel flatware with embossed designs . . . solid-color but textured dinner-ware . . . pewter inlays in table tops.

Now what lies ahead—where do we go from here:

1. The modern movement in furniture design and in residential interiors—as exemplified by the Bauhaus—is not passing off the scene. There is a temporary setback in some marketing areas. It will return with changes such as wisdom and maturity bring to an adult. In furniture—which is the keynote element in interior design—it may incorporate richer, warmer details, but the carcass—the silhouette—will not change. It will catch on—for we will have grown wiser in ways of employing it in an interior.

2. We recall suddenly that Europeans never viewed modern as we did . . . and that even in the '30's they would combine an Oriental rug and an antique chest with hanging shelves and a modern chair or two.

3. We have always explored past cultures in furniture and interior design; we are doing so now. Decorators actively seek antiques. Mediterranean cultures, in particular, have been a rich mine for those interested in revivals and/or adaptations. The Georgian period in England and its counterpart in America are beginning to attract more attention. A classical revival, a la Greek or Regency or Federal American, may be in the offing . . . although, if so, I hope very meticulously handled. (This is one expression not for the masses.) The preference for Early American, has, of course, never been stronger. It is the one design idiom that has persistently flourished and grown in popularity all the time that modern was chasing other types off the scene. One point is obvious, of course: Modern never had the stage all by itself. The present lively interest in yesterday is not new.

4. In top-level interior design, one formula that is taking shape is:

a) Use modern with antiques or with fine reproductions. Combine modern upholstered pieces, modern and antique occasional pieces, with important wall-pieces, preferably antiques.

b) Use modern lighting . . . recessed or pendants or both . . . with some fanciful element, too, where feasible.

c) Use modern colors.

d) Use modern fabrics.

e) Use modern paintings . . . and sculpture, too.

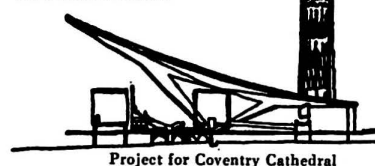
5. We face an era of high individualism. The disciplined voice of the Bauhaus still murmurs—but we hear other voices, too. It's a dangerous moment—one which will witness much groping and fumbling as the search for new forms proceeds. We could well take a cue from the architectural scene. There you see much venturesome, uninhibited, creative work taking shape.

6. Taste . . . that elusive, shadowy term . . . will be the star in the next act. There have always been disputes about taste. What one person finds exquisite, another finds execrable. Here are a few of the tasteful and/or tasteless expressions in modern design and in modern interiors which seem to be looming on the horizon at the moment:

a) Maladjusted modern—in which the wrong pieces will be brought together.

(Continued on next page)

## An illuminating exploration of the NEW church architecture



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b) Myopic modern—in which it will be clear the designer's vision isn't too good.

c) Medieval modern—in which the research for new forms will penetrate to unnecessary depths.

d) Monastic modern—in which monotony will reign supreme.

e) Maverick modern—in which unbranded copies of good design will be presumptuously present.

f) Mediocre modern—in which stores will find their greatest sales, for mass culture proceeds slowly . . . and finally,

g) Morose modern—the only kind that seems appropriate for a bomb shelter.

With which cheerful note, I end this discourse on where we came from and where we now seem to be heading.

## BOOKS

(Continued from page 5)

THE COMPLETE LIBRARY OF WORLD ART is an ambitious publishing venture of Hawthorne Books to be complete in 150 volumes of which 50 are in active preparation. The project will take twelve years to reach completion. Each volume will reproduce all the works of a master in one medium and will contain a brief biographical sketch, a criticism of the works represented by numerous authorities; a listing by location of all the paintings; a notice of the lost works and attributions and an up-to-date bibliography. The editorial board consists of Sir John Rothenstein, Director of the Tate Gallery; Prof. James Van Derpool, Associate Dean of the School of Architecture, Columbia University; Prof. Gian Alberto Dell'Acqua, Director of the Brera Gallery and Dr. Paolo Lecaldano, Director of the Biblioteca d'Arte Rizzoli.

Each volume is priced at \$3.95, but subscribers to the series may have them for \$3.50 each. Available to date are ALL THE PAINTINGS OF PIETER BRUEGEL by Valentin Denis; ALL THE PAINTINGS OF LEONARDO DA VINCI by Constantino Baroni and THE COMPLETE PAINTINGS OF GIOGIONE by Luigi Coletti. These books are not intended to compete with expensive volumes of color plates but rather to offer complete reference and scholarly guides at an easily afforded price. A valuable series for all lovers of art.

EXHIBITIONS by Klaus Franck (Frederick M. Praeger, \$17.50)

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## BOOKS RECEIVED:

METHODS AND MATERIALS OF PAINTING OF THE GREAT MASTERS by Sir Charles Lock Eastlake (Dover Publications, Inc., 2 vols. paperback, \$4.00)

VASARI ON TECHNIQUE by Giorgio Vasari (Dover Publications, Inc., paperback, \$2.00)

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## ART

(Continued from page 7)

This latter argument is pertinent for the visual arts as well. We have known the depressing phase of local-color painting; the eclectic phase of transatlantic raiding, and finally, the pathetic phase in which our painters proclaimed their freedom from the past and wished to be regarded as "in the first days of creation." It was such vain protestations of independence which prompted Jackson Pollock to state emphatically that "the idea of an isolated American painting so popular in this country during the thirties seems absurd to me just as the idea of creating a purely American mathematics or physics would be absurd."

Although Pollock referred to the thirties, he undoubtedly aimed at his contemporaries who in the new abstract art carried over provincial ideas of splendid creative isolation. With Borges, a few American painters believe that the "universe is our patrimony" and have rejected the pathetic note.

Besides Borges' essay, there are other analytic articles well worth reading. *Odyssey* appears quarterly, costs \$10 a year and can be ordered from Department 7RW, 415 West 118th Street, New York 27, New York.

It would be unfair to discuss *El Corno Emplumado*, a new English-Spanish review in the same terms as *Odyssey*. The Plumed Horn makes no forays into the past, its writers are mostly very young (those in *Odyssey* are often young, but there are also many mature authors born around the turn of the century) and its aims rather naive. It too hopes to establish closer ties "now when relations between the Americas have never been worse." They say they hope "to be a showcase (outside politics) for the fact that WE ARE ALL BROTHERS."

The tone of this introduction in the first number gives, I'm afraid, the tone of the magazine. There are amateurish poems as well as immature ones, and considerable bumptious naughtiness in the diction. The "outside politics" bit is typically American, and defeats the magazine's aim immediately. Still, in principle such efforts should be supported. The price is \$3 for four issues, the address: Margaret Randall, Anaxagoras 1345-3, Colonia Navarte, Mexico 12, D.F.

Finally, there is *Figures*, a handsome, modest publication in French and English published by the Albert Loeb Gallery, 12 East 57th Street. It is intended to be a bulletin to inform painters and writers of their immediate links. Oriented to France, the first issue offers brief essays by Michel Butor, André Pieyre de Mandiargues, René de Solier and other good French writers. It is well worth the \$2.00 a year subscription fee.

## MUSIC

(Continued from page 5)

continent, for example in San Francisco and Los Angeles. I am sure there are several other such centers in this country where Japanese music can be heard well played. The UCLA Gagaku Group received their original training from Japanese amateurs who perform at the Buddhist Temple in Los Angeles.

Here as in Japan the Japanese community is divided among those who value and preserve the cultural traditions and those who no less vigorously put them aside. I have attended splendid programs of Japanese music and dance presented by the Los Angeles Japanese community and have enjoyed the privilege of acquaintance with several of the best musicians. I have also spent an evening listening to the members of a troupe of *yoruri* narrative reciters and singers from Japan, who recited to accompaniment by the shamisen. Despite Mr. Malm's careful distinctions among the various styles of this widely differentiated art, I have not been able to figure out which type of *yoruri* I heard. So that I must agree with the unknown man who said to us as we were entering the otherwise entirely Oriental audience: "You won't hear!" We did hear, and we were able to make visually some differentiation among the various narratives presented, but essentially, though we saw much that was informative, he was right, we did not hear.

Mr. Malm believes that native Japanese music began in folk-singing and recitative, accompanied by simple percussion, as in the still surviving custom of reciting a narrative to the accompaniment of a fan slapped against the palm of the hand or by such instruments as a bamboo flute and the *wagon*, a primitive



koto or zither. Formal or art music came to Japan during the Nara period (600-900), brought by imported Chinese and Korean musicians, carrying forward a musical tradition derived in part from India. During the Heian period, which the appendix shows to have been 900-1200 A.D., although the text offers the more precise dating 794-1185, the Japanese society of the Imperial Court and their retainers replaced the imported musicians and began the delicate adaptation of foreign music to Japanese tastes. "The favorite courtier was the man who could improvise the best poem in Chinese, while the women made use of a phonetic script to produce Japanese literary works of great acumen and vitality, mixed with a Gothic-like sentimentality." Musical skill was valued no less than poetic skill in this courtly culture, as we learn from the most famous literary product of the age, *The Tale of Genji*. At this time there was also a beginning of distinctively Buddhist music.

During the succeeding warlike Kamakura period (1185-1333) the Buddhist music grew in popularity, while sagas of fighting recited to musical accompaniment and a new emphasis on vocal and dramatic music inaugurated the several modes out of which came the later Japanese theater. These theatrical arts increased during the Muromachi period (14th and 15th centuries). Short narrative songs (*kouta*) that in their later form often resemble German lieder became popular, and longer narratives prepared the way for the *kyōka*. This was the time when the bamboo recorder appeared, played by wandering priests, their heads shrouded in woven baskets, originating the unique art of the shakuhachi, which still delights the Western listener by its strangeness. After hearing the temple music played on a solo shakuhachi Stravinsky said: "It is the farthest from us." Mr. Malm contradicts him: "Foreigners of the most diverse nationalities consistently point to shakuhachi music as one of the first forms of Japanese music for which they developed a liking." I know this to have been my own experience. Yet I believe the two opinions are not inconsistent; it is the very individuality of the shakuhachi art, the drooping fall of the soft after-note by which it is so constantly embellished, the strange flickering of the articulated breathing and overtones, and the evocative nostalgia of its sound that persuade all listeners.

During the Momoyama period the first crystallizing of Japanese narrative music in the drama produced the Noh play and eventually its distinctive music, "the subtle refinement of many entertainments." At this time an early shamisen appeared, the *jamisen*, destined to develop into the most popular and diversely used of the Japanese instruments, even beyond the koto, which may be called the piano of traditional Japan. The bamboo recorder became the modern shakuhachi, developing in several forms and sizes, to join with a more developed koto and the shamisen in a new art of chamber music.

The Tokugawa or Edo period (1615-1868) began the rule of an iron-clad conservatism. Beneath this strict rule a modern unrest expressed itself in search for pleasure. The rising merchant middle-class displayed its wealth and increasing independence by turning to the theater, often put down by the authorities but never suppressed. "Musically the Tokugawa period saw the rise of shamisen music, the flourishing of the koto, and a vast development of music for the drama, in short, an advance of all that one usually thinks of as the traditional music of Japan. The period can be compared favorably with the early nineteenth century in Europe, when the symphony, the opera, and chamber music were at their prime." I would say that it compares with the European eighteenth century, when the symphony, the opera, and chamber music still belonged to the people, at every level of society, when the many forms were still fresh and growing, less large, more popular, and still more closely linked to improvisation than they became during the early nineteenth century. The rising and vastly popular kabuki theater of the Tokugawa period can be better compared with the flexible Italian opera of the eighteenth century than with the larger and already rigid operatic machinery that led so rapidly to Meyerbeer, Wagner, Verdi, and Puccini.

"Thus, we have in the Tokugawa period a manifestation of almost every type of music known in Japan. The court musicians provided the necessary leisurely pace for the ceremonies that were the only *raison d'être* of the imperial court. The blind priests continued to recount past glories to the accompaniment of the lute or solicit alms by means of the bamboo recorder. . . .

The tottering aristocracy took solace in the Noh drama, while many of the samurai fled to the gay quarters. Meanwhile, the townsfolk luxuriated in a new sense of power, which included the right to an immense variety of dramatic and erotic music. . . . The tales of Edo, like the romantic novels of Europe, paint scenes of rustic festivals and peasant merrymaking, but as in the case of their European counterparts, their authors often chose to disregard the despairing eyes that belied many a farmer's smile."

Is not this a description that might be applied almost as well to the European period described by Roger North and Rousseau and Dr. Burney, the century that ended in the French Revolution?

From the Meiji restoration in 1868 until the present day Japan has indulged and enjoyed and suffered its industrial revolution, aggravated by nationalistic megalomania and galloping Westernization. "The first reaction to this foreign catalyst was the complete subjugation of the native arts, but today both styles seem to be growing in strength and stature." As during the Heian period, when Japanese culture devoured the Tang literature and music, so during the Meiji period Japanese culture swallowed whole the new art and music learned from Europe. Yet "the traditional arts still *do* flourish and give some indication of preparing to advance again with restored self-confidence and with an audience of enthusiastic listeners." They are strengthened also by the new respect being accorded them by Western scholars and even more by Western amateurs and composers. The most significant experimental music of the last thirty years in America has been influenced nearly as much by the discovery of Oriental music as by the expanding differentiation of the European background.

Mr. Malm divides his book into chapters describing the principal types of Japanese music, the instruments appropriate to these types, and the many subdivisions in style and practice within each type. Of these the chamber music styles of shaku-

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hachi, shamisen, and koto are best known to us, comparing as they do with our own classical chamber music. The vocal styles are less known, especially the several narrative styles of joruri, specialized in such developments as the puppet theater and the many forms of popular non-westernized song. Kabuki theater music has come to our notice during recent years, but the music of the Noh is still more talked about than heard. We have slight experience of true Japanese folk music, and if we buy Japanese records we are likely to hear a melange of popular tunes and harmonies as bastardized as our own.

Experience has shown that in Oriental music the Western taste reaches backwards. We value more highly the older types of Japanese music that are becoming known to us, as we respond more immediately to the older musical forms of China and Korea whenever, and that is but rarely, we are so fortunate as to hear them. This is the music that has already influenced the Western, an influence that may penetrate even more deeply into our musical art than that of the already part-assimilated Japanese and Balinese gamelan. Gagaku, the Noh music, and the mixture of ancient and more modern styles in the Kabuki point a way our most individual music is still going. In American jazz, as in the experimental music of Harry Partch and John Cage, the microtone has reappeared, the wavering melody, differing uses of rhythm and of time, the clash and combining of opposing instrumental and percussion sounds towards a non-traditional, non-European harmony. These are not so much conscious and deliberate borrowings as a way out from the determinations of our rapidly declining European tradition, a supplanting of notated order by an extra-notational delight in sound. Because these directions, however influenced, are not borrowed, we are saved from the disastrous consequences that today divide Japanese music-making into two simultaneous, unrelated, badly mixing traditions. Whether such a clash of interests will eventuate in a new individual Japanese musical art is difficult to prophesy at the present time. It has happened before, and in spite of radio, television, and record could happen there again.

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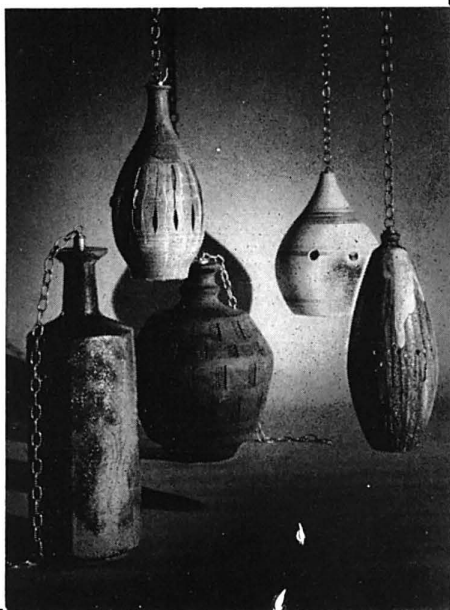
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(219a) Permalite-Alexite Concrete Aggregate: Information on extremely lightweight insulating concrete for floor slabs and floor fills. For your copy, write to Permalite Perlite Div., Dept. AA Great Lake Carbon Corporation, 612 So. Flower Street, Los Angeles 17, Calif.

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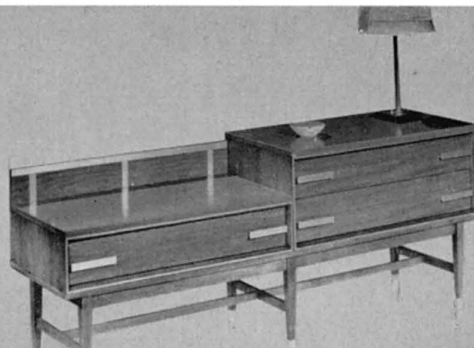
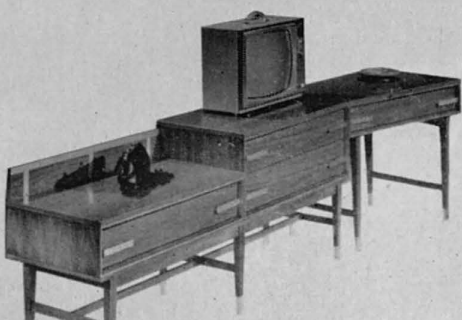


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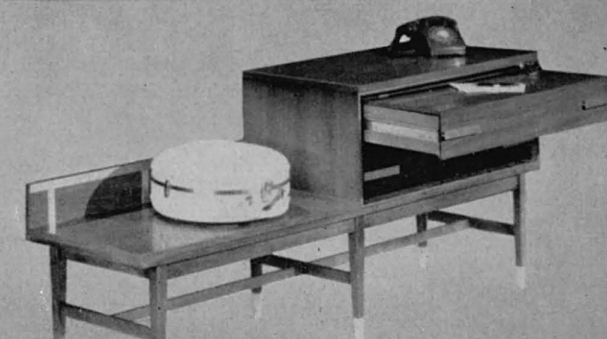


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